BBC

MONSTER MOVER!
CREATURE CHOREOGRAPHER INTERVIEW

WHO'S THAT?
MEET THE FORGOTTEN DOCTOR

DOCTOR WHO INSIDER

ISSUE 009

AWESOME POSTERS!

THE DOCTOR'S CHRISTMAS TREAT

DISCOVER A UNIVERSE OF ADVENTURES »

» THE NEW ADVENTURE GAME » THE FOURTH DOCTOR

DWI 009 » January 2012 US $6.99 CAN $6.99

0 70989 30606 6

PANINI magazines

50 PANINI 1961-2011

CLASSIC DOCTORS

DOCTOR WHO

BRAND NEW ADVENTURES

THE LOST STORIES

ADVENTURES DEVISED FOR TV
AVAILABLE TO HEAR FOR THE FIRST TIME

STARRING

PETER DAVISON
AS THE DOCTOR

JANET FIELDING
AS TEGAN

SARAH SUTTON
AS NYSSA

THE ELITE
October 2011

HEXAGORA
November 2011

THE CHILDREN OF SETH
December 2011

AVAILABLE FROM ALL GOOD BOOKSHOPS OR BUY DIRECT FROM

BIGFINISH.COM

CREDIT CARD HOTLINE:
+44 1628 824102

BIG FINISH

FULL CAST AUDIO ADVENTURES ON **CD** AND FOR **DOWNLOAD**

BBC

Doctor Who is a trademark of the British Broadcasting Corporation and is used under license. Doctor Who logo © BBC 1996. Licensed by AudioGo Ltd. Ice Warriors are © the Estate of Brian Hayles and used under license. Ad by Anthony Lamb. Imagery by Alex Mallinson.

WELCOME...

It wouldn't be Christmas without a special, Christmas-themed episode of *Doctor Who* and this year's Yuletide adventure looks set to be even more magical than its predecessors. To put you in the appropriate festive mood, we've devoted eight pages of this issue to previewing the Doctor's new Christmas adventure. We take a stroll round the sets during the filming of the story, talk exclusively to Matt Smith, and chat to guest stars Arabella Weir, Alexander Armstrong, Bill Bailey and Paul Bazely. If you aren't already excited about the episode (and if not, why not?) then you certainly will be once you've read this.

Although it may seem that the now traditional *Doctor Who* Christmas Special has always been with us, in fact this year's adventure will only be the ninth story to have a Christmas theme and all but one of those episodes have been broadcast since 2005.

The very first *Doctor Who* christmas episode was shown in the UK on Christmas Day 1965. Entitled *The Feast of Steven* the episode saw the First Doctor and his companions Steven and Sara taking a break from an epic battle with the Daleks to visit a police station in 1960's England and the set of a silent movie in 1920's Hollywood. After returning to the safety of the TARDIS the Doctor produces a tray of drinks to celebrate Christmas. He raises his glass proclaiming "a happy Christmas to all of us" and then turns to look directly at us the viewers and says, "and incidentally... a happy Christmas to all of you at home."

Happy holidays!

John

GERONIMO!

A round-up of the latest news in the Doctor's universe

Seeing the future...

Matt Smith will be back as the Doctor, Karen Gillan and Arthur Darvill will also return as Amy and Rory – but Series Seven of *Doctor Who* won't be on our screens until Fall 2012 at the earliest. But *Doctor Who* executive producer and lead writer Steven Moffat [pictured here with Matt] has been talking about the reasons for holding back with the next series – as well as dropping hints about the show's 50th anniversary in 2013.

"The truth behind the delay next year is: why are we killing ourselves and risking compromising the show, in order to go out in the middle of summer?" Steven has said in *The Brilliant Book of Doctor Who 2012* (available now). "I'm sick of standing in the blazing sunshine, with a barbecue fork in my hand, knowing that *Doctor Who* is coming on any minute. Six o'clock on a sunny Saturday is the middle of the afternoon, whereas six o'clock on a winter or autumn Saturday is dark and exciting."

Steven also confirms that Amy and Rory will definitely be back for the next series. As for the future of River Song, Steven is never saying never, and that her return is "dependent on Alex Kingston." Kingston has recently joined the cast of the BBC's *Upstairs, Downstairs*, six new episodes of which will be broadcast next year.

Looking further ahead to *Doctor Who*'s 50th anniversary year in 2013, Steven hints that plans are very much afoot, saying in the *Brilliant Book*: "Epic, huge, massive, indulgent... I guarantee you it's going to be the best year ever to be a *Doctor Who* fan. We're going to be in production for longer than ever, just to do everything that we intend to do."

Star Matt Smith is also getting geared up for the big anniversary, and says he wants to take it to a whole new dimension, saying in the press recently: "I'm interested in all the 3-D stuff. If it could be filmed for 3-D TV that would be fun, especially with *Doctor Who*, but it's very expensive." So, bowties in 3-D for the anniversary? However many dimensions it's filmed in, they'll still be very cool.

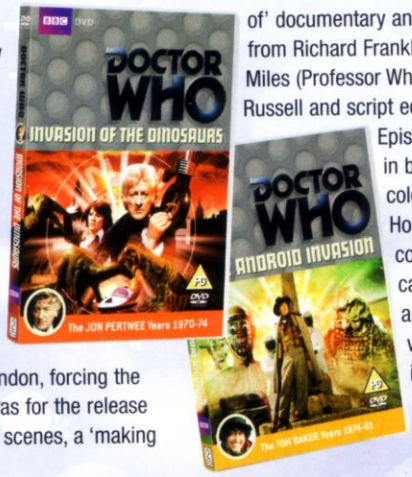
Matt Smith wins Best Actor Award

Matt Smith has beaten off stiff competition from Hollywood A-listers Daniel Craig, Chris Evans, Jake Gyllenhaal and Harrison Ford to take the Best Science Fiction Actor trophy at the annual Spike Scream Awards. Cable channel Spike holds the awards every year to celebrate achievements in science fiction, horror and fantasy across comics, films and TV shows.

While *Doctor Who* lost out in the Best TV Show category to HBO's *Game of Thrones*, Matt was in attendance at the ceremony held at the Universal Lot in Los Angeles on October 15, to pick up his best actor award in person. He paid tribute to his fellow nominees and said, "It's groovy to be here to win this award!" Congratulations to Matt!

Androids and Dinosaurs unleashed

More classic *Doctor Who* DVDs are set to be released in January with the adventures *Invasion of the Dinosaurs* [1974] and *The Android Invasion* [1975] hitting stores, starring Jon Pertwee and Tom Baker respectively.



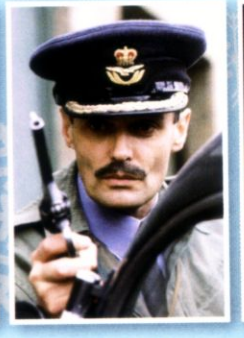
Invasion of the Dinosaurs sees the Third Doctor and Sarah Jane Smith return to Brigadier Lethbridge-Stewart and UNIT as dinosaurs appear in the streets of modern-day London, forcing the city to be evacuated. Extras for the release include deleted scenes, a 'making of' documentary and a commentary from Richard Franklin (Mike Yates), Peter Miles (Professor Whitaker), director Paddy Russell and script editor Terrance Dicks.

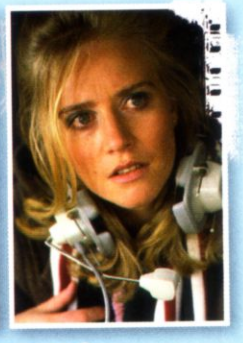
Episode One is presented in black and white as no color version has survived. However, some partial colorization work has been carried out on the episode and this alternative version has also been included on the DVD.

Dalek creator Terry Nation returned to *Doctor Who* to write the Fourth Doctor adventure *The Android Invasion*, pitting the Doctor and Sarah against new monsters the Kraals and android doppelgangers in a spooky English village. The release includes a commentary track with producer Philip Hinchcliffe, Milton Johns (Crayford) and Martin Friend (Styggron). Further extras include a 'making of' feature *The Village That Came to Life*, and *Life After Who – Philip Hinchcliffe* – a featurette on the producer's post-*Doctor Who* career.

Both DVDs are due in stores from January 10 2012. Other DVD releases yet to be scheduled for 2012 are *The Sensorites* and a special edition of *The Caves of Androzani*.

BIG FINISH DEPLOYS COUNTER-MEASURES





Doctor Who audio drama producer, Big Finish, has announced a brand new spin-off range for 2012.

Counter-Measures will reunite the cast of the 1988 classic *Doctor Who* story *Remembrance of the Daleks* in a series of four brand new adventures. Simon Williams leads the cast as Group Captain "Chunky" Gilmore, with Pamela Salem as Rachel Jensen and Karen Gledhill as Allison also reprising their *Remembrance* roles.

"Gilmore, Rachel and Allison are very fondly remembered," says producer David Richardson. "They also have a great dynamic, and it's easy to imagine that they had a life beyond the one TV story in which they appeared."

The series, set in 1964 after the events of *Remembrance of the Daleks*, has Gilmore and Rachel heading up a government-commissioned group to investigate unexplained events and phenomena. Also joining the cast are Hugh Ross as Whitehall liaison Toby Kinsella and Alastair MacKenzie as Allison's boyfriend Julian.

"It was a total, amazing surprise," Pamela Salem told *Doctor Who Insider* on her return as Rachel Jensen 23 years after last playing the character. "I think it's a brilliant idea. It all comes back to you and makes the tapestry bigger."

Counter-Measures will be released in a four-disc box set in July 2012 and is now available to pr-eorder from www.bigfinish.com.

Doctor Who toys a hit with kids!

A recent survey into the impact of children's TV shows and licensed toys in the UK has shown that *Doctor Who* toys are the most popular with children ahead of other major entertainment brands. The survey, carried out by youth research and marketing specialists Dubit, indicated that *Doctor Who* toys were most popular with the 500 seven to 11-year-olds surveyed. 32% of them own *Doctor Who* toys, beating brands such as *Spongebob Squarepants*, *Ben 10* and *Dora the Explorer*.

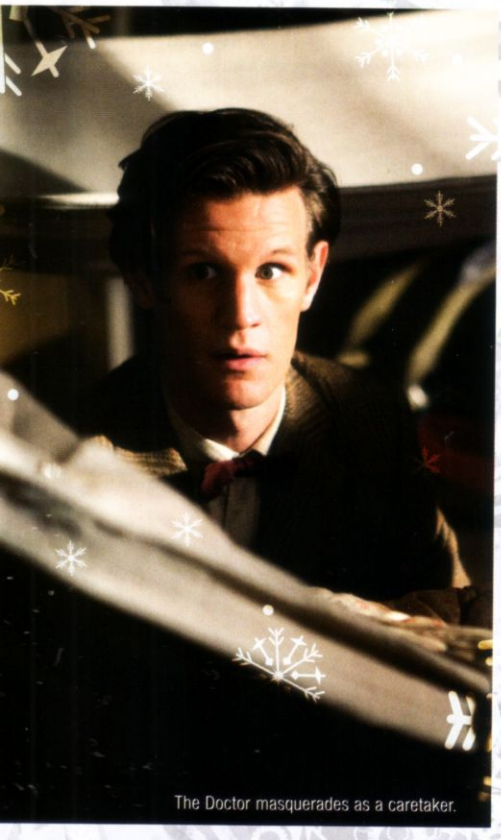
It's beginning to look a lot like

Christmas

The seventh *Doctor Who* Christmas Special is the kind of adventure you always wished would happen – that you believed could only happen – on Christmas Eve. And Darren Scott was there for *Doctor Who Insider*...

It's the 5th of September and a – some might say traditionally – rainy day in Cardiff. *Doctor Who Insider* has traveled to Wales, home of all things *Doctor Who*, for the readthrough of the 2011 Christmas Special.

Exciting, of course – but made even more exciting by discreetly peering around the train trying to spot actors you think might also be on their way to join the biggest festive television event of the year. We don't see anyone, but do spot Siobhan Fahey from British pop trio Bananarama. Sadly she gets off before Cardiff.



The Doctor masquerades as a caretaker.

But it's not long before we're introduced to some of the guest actors, after arriving at a large hotel full of cast and crew excitedly catching up with each other since filming wrapped on Series Six.

Matt Smith runs up behind us, grabs us by the shoulders and runs away waving. We almost jump out of our skin. Effortlessly fashionable as ever, today he's wearing a light blue denim jacket and the Pink Floyd T-shirt he seems so fond of. We take a seat behind him and note the back of his jacket reads 'Rebel New York'.

Clutched tightly in our hands is the script for the most Christmassy of Christmas Specials. The script – the third draft, dated 2 September 2011 – is at this point simply called Christmas 2011. Before we've even begun we've spilt orange juice on it. Sorry Steven...

Speak of the devil – the executive producer, head writer and man behind this year's Special, Steven Moffat, calls the large table, surrounded by rows of people involved with the show, to order.

"Merry Christmas!" he booms. "It hardly seems a year since last Christmas, that's because it's September."

We're introduced to young Maurice Cole as Cyril Arwell (who's got his dad with him), Holly Earl who plays his sister Lucy and their mum, Madge, played by Claire Skinner. New executive producer Caroline Skinner (no relation) gets a cheer from Matt.

And then we're off. A spaceship and a warning to Earth... The action starts on Christmas Eve, 1938 then moves forward two years to the mysterious Granby House. Steven speed reads the stage directions, occasionally stopping for a brief moment to make a note on his script.

Matt beams as the kids read their first lines. At one point he gets so carried away that he accidentally reads one of Holly's lines, getting a laugh from the room.

When the adventure is over – with some roles read in by the crew – there's a round of applause. Matt gives a cheer and hugs Claire. Then the whole room sings *Happy Birthday* to Maurice as he's given a TARDIS cake for his ninth birthday. And bless him, he's brought sweets for everyone.

Cyril Arwell (Maurice Cole) has a Christmas that he'll never forget.

We jump forward a few weeks (not literally, though that would be pretty cool) and it's an almost unnaturally hot day when we next see Maurice. Though actually we hear him first, giggling, being careful where he walks as he's just wearing socks and pajamas as he grabs a quick drink between takes on the set at Upper Boat studios.

We walk past people in period clothing in the sunshine, talking on their iPhones, troopers in body armor standing in the shade, leaning on railings in their heavy costumes. We overhear the crew talking. "The handcuffs – are they

The Doctor and Lily Arwell (Holly Earl) explore a winter wonderland.

still on set? We're going to need them now..."

We take a walk into studio three where there's the set of a house with colorful paintings on the walls. The set is empty, yet all around the studio are 1940's props – toys, dolls, planes, giant pot plants and, er, silver painted flamingos.

In the centre of the studio stands part of a mysterious huge stone tower that the adventurers will stumble across on their journey. It's a large circular set with a roof built of white triangular sections which we presume will have special effects added later. A huge golden chair is central to the room. It feels almost TARDIS-like. We give the chair a tap – it looks metal but is actually wood. The wonders of TV.

The set is actually atop a big spiraling staircase. We pop back down it and venture to an adjacent studio – another hangar-like space filled with sets for Christmas. Only this one feels different. We pull back a black curtain and come face to face with a large number of looming Christmas trees. Not sure if we're imagining it, but there's a smell of pine. Breathing that festive smell deep we realize they are indeed real trees, dusted with fake snow.

Ahead lies another circular set, presumably part of the same tower, where Maurice is being filmed peering from a high window with a torch. There's a camera crew on a crane, zooming in. Someone reads in the sound effect 'thump' as Cyril appears at the window – but what's he seeing?

We move to yet another vast hangar – they weren't joking when they said the scale was huge – to see a raised set surrounded by blue walls. It's a small cube set, the futuristic transport for the troopers. You might want to pay close attention to where it's from... Steven Moffat pops in briefly to watch a scene being rehearsed.

Also sat nearby is the spaceship from the start of the episode, which we're told was part-filmed in a nearby power station.

The screens in the cockpit of the troopers' transport are wired in from six laptops on a table outside. And while you might not catch it first time round, take a moment to look closely on repeated viewings as the details onscreen are quite precise, with schematics and scans of the mysterious forest.

> **"It's like sneaking down on Christmas morning."**

Just off this set there's more of Madge's house, decked out in old-fashioned paper Christmas decorations. Again there's that smell of pine and looking to the left there's a huge, beautifully decorated, tree with presents aplenty underneath.

"It's like sneaking down on Christmas morning," one of the crew beams with pride.

On a nearby table lies a copy of the *Daily Express* from December 1942. Its price, one penny.

Also housed in the same hangar is the huge triangular attic set. It's dusty and vast with broken beams and discarded items, fantastically authentic with disjointed creaky misplaced floorboards.

We return to take a seat in the living room. Stockings are hung over the fireplace, the smell of the tree filling the air. We've decided we want to spend Christmas here. And luckily for us, we all can! Just don't go opening any of the presents under the tree...

MATT SMITH

> "Again, it feels like a magical Christmas story."

The Arwell family meet the Doctor in an old house in Dorset, England.

We catch up with Matt Smith in a break between filming scenes. In his Doctor attire, he's jacketless and pulls his braces down to get comfy for a chat about all things Christmas.

"Set the scene," he repeats our question, taking a long breath. "I can talk can't I?" he cautiously asks the PR, who nods in agreement. It's *Insider*, of course he can! "OK, great. Whereas last year sort of felt like a Christmas romp in many ways, I don't want to use fairytale, because I use that word a lot and it's too broad a term. There's a sort of slow-burning magic to the world of the story. We crawl," he mimes with his hands before fiddling with his hair, "through this present and there's this wonderful house that we land in at the top [start of the episode]. It's quite an interesting environment in which to meet the Doctor. I always like meeting him in normal environments because it sort of alienates him in quite a strange way. But there's a sense of him having been locked up – he's dropped Amy and Rory off hasn't he, and he's been on his own and now there's these children and he's *very* excited to see them and make Christmas wonderful for them.

"Again, it feels like a magical Christmas story. Steven's judged it very well."

We'll cut to the chase. Is there a monster?

"Well, there *is* a monster..." he considers, crossing his legs and clapping his hands. "I saw a great classic *Doctor Who* monster yesterday on the screen," he says, possibly trying to throw us off the scent.

"We'll keep it a surprise, but there's a definite threat. Totally. It is wonderful, I think it's going to be one of our best actually. The design of it is classic."

Call us crazy, but we actually really wanted to come along to one of the night shoots required for scenes in the snow-covered forest. Even though Matt says it's not been easy, his description makes us wish we'd seen it even more.

"They've been tough, actually, the night shoots but the forest just looks amazing. They covered this whole wonderful forest in snow. That was incredible. The night shoots are always tough but I'm enjoying myself. There's no show quite like *Doctor Who*. I always come back and go 'nothing's really ever as good as making this'. I'm having a really good time actually. I was saying to my make-up artist, Ruthie, we were like 'it's really fun, isn't it?' Because after sort of month eight on this show you're just so tired," he says, miming hanging his head, "but when you know you're in for an isolated month and it's Christmas – and the sets are so brilliant at Christmas, I don't know why, maybe they spend more money on it, I've no idea. There's great scale to it. And the director, Farron, who did [the BBC's supernatural drama] *The Fades* is really hot property. He's good news. Great for *Doctor Who*."

And he's joined by Claire Skinner as Madge – what can he tell us about her?

"Madge Arwell is a sort of plucky, feisty mum who does everything. She's sort of quite clumsy as well – she takes care of things. The Doctor meets her because, it's to do with this spacesuit that he's in – he lands and meets this plucky, feisty lady who invites him back to her house and he finds out something very tragic about her life and subsequently tries to give her and her children the best Christmas *ever*, which turns out to the best Christmas ever in a really dangerous forest.

"Holly is very sweet and the kid, Maurice, is a real find. I mean literally you could spend the whole episode on him and on Christmas Day I think that would be enough. But it's quite nice that we see the Doctor try to give two children that are in a very difficult situation the most wonderful Christmas ever, and to see that Christmas through – and to have the central characters in the Christmas Special be – children."

We know it's set in 1940, so does the war have much of an impact on the story?

"Yes, hugely, but we're not on the frontlines of that, we're in a magical alien world where Christmas is."

Is it hard to get into a Christmas frame of mind in September?

"It does it for you really, because of all the

snow. And also the pine trees! Just having the smell of Christmassy pine trees is lovely. I'm looking forward to Christmas."

Does the Doctor believe in Christmas?

"Yeah, he definitely believes in Christmas. I think it's the day you catch him on fire really. It's sort of like 'what's not to love about Christmas' and he invests in it. And – and this is what I love about him as a character – weirdly he's quite removed from it and will stand outside a window and watch Donna Noble or whoever eat Christmas dinner and not quite be able to be part of it and yet whenever he lands in the middle of it just goes 'whooa!'

"It's that great thing about the Doctor – he's able to be the kid without any apologies."

Or cynicism?

"Or cynicism, that's the key word I think, yeah."

And what about Matt himself, where does he stand on all things festive?

"Yes, I love Christmas, I can't wait."

He admits he's not really got past another important date to be thinking about what he wants for Christmas. "I know what I want for my birthday, I think. I want some more jewelry... I'm not very good at asking for presents, at being specific. I think because it involves making a decision and I'm just not very good at making decisions. I just don't know what I want for Christmas yet, it's sort of ages away."

That's the kind of questions parents ask in September, isn't it?

"Yeah, I need to know *now*! I'm genuinely getting to the stage where I like it about being with the family and stuff. That's kind of why I like Christmas. But it's funny, isn't it, but the older you get do you like giving presents as much as you like getting them? You start to enjoy going 'look at what I've bought you'. Yet! It's a completely selfish and vain thing I suppose..."

Any clues as to when he'll be back filming the next series?

"I think in February, but I am not the oracle on that one. And we shoot through next year. It'll be a busy year. I heard the pitch last night, actually, from Steven. Amazing. This was my face," he says pulling a huge beaming gesture. "It's very exciting. Very, very exciting."

"It's that great thing about the Doctor – he's able to be the kid without any apologies."

Rain on my parade

Meet three people who are going to be bringing about a different Christmas experience for the Doctor and his new friends: Bill Bailey as Droxil, Paul Bazely as Ven-Garr and (former Big Finish audio drama Doctor and best friend of former Doctor David Tennant) Arabella Weir as Billis. They have difficulty sitting down in those costumes you know...

What can you tell us about your characters?

Bill: We are futuristic forestry commission workers. We're like space gardeners. Gardening a forest. And this is our clobber. A little bit bashed. Got a slight JCB element...

Arabella: Skip.

B: Now you've said it...

A: We're three skips.

B: We parade around the forest in this forest walker. Futuristic, all set in the future...

A: 5345.

Paul: The forest is very valuable, so we're guarding the forest. We're sort of working for the council.

A: We look very frightening when you first see us.

P: Then once the helmets go up...

A: It's The Three Stooges.

B: I'd say we're jobsworths.

A: We don't want any fuss. We're not so keen on the tears.

P: My little boy looked at my costume photo and went 'oh you're not a baddie are you?' I said 'that's a grey area'.

A: We're kind, rather than heroic. We're inept baddies.

P: He said 'are you with the Doctor or are you against him?'

A: It's classified information. You'd have to kill your son if you told him.

Getting the call to appear in *Doctor Who*, is that the call you're always waiting for?

B: It's the equivalent to a knighthood!

A: It's very good fun. It's very good fun to be in the Christmas Special, as well, rather than just part of a regular episode.

P: And luckily we all had these costumes ourselves...

It's quite fun that you're being very cautious about telling anyone anything. No one likes a spoiler.

B: It's extraordinary, the reaction. I just mentioned it on my Twitter feed that I was going to be in the Christmas Special and the whole thing lit up like a Christmas tree, as you can imagine. People were going 'what you going to be? Are you going to be an Ood?' No... And then of course people were going 'it's a spoiler' because I didn't realize that the Doctor was supposed to die. Clearly not. Unless he's done a Sigourney Weaver and someone's cloned him.

A: Or Patrick Duffy in the shower.

B: All a dream. The finer points are all a secret.

A: Bill's beard is actually much longer, it goes all the way down.

B: All the way to my knees.

P: We can't say that! That's a plot spoiler alert!

How are you bearing up filming in your heavy costumes in the late summer heat?

P: We had a night shoot the other night and we were the jammy ones because everyone else was freezing, we were like 'we've got wetsuits on, we're alright'. We're paying the price today.

B: How fantastic are these costumes? They're all sort of articulated joints and there's a sort of suit underneath. They are fantastic. Beautifully made.

P: The guy who made ours made the *Judge Dredd* costume for the last *Judge Dredd* film so I was quite excited that there was a sort of link. I was a *bit* like Judge Dredd.

B: I did a rock festival in the summer and I had a mask of myself made, a sort of Slipknot mask but just of me, and he was the guy who did that as well. It's a sort of Samurai.

P: Ninja/Predator...

B: And a sort of slight insect vibe going on as well. And really big guns.

A: They're so big! I thought they would be little guns, like my son's ones.

P: I thought they were real!

Do you have any *Doctor Who* memories?

B: I've watched *Doctor Who* for as long as I can remember. My earliest memories were watching *Doctor Who*. I have very clear memories of the classic behind the sofa moments. The Cybermen, particularly, the Sea Devils, the Master. I remember the Cybermen, I had an irrational fear for years. It had an enormous effect on me.

A: I've actually played the Doctor, you ought to know that. The most complaints they've ever had! When it wasn't on TV it had a life as an audio [Big Finish]. Richard E Grant was one reincarnation [see pages 34-37 for more about this], then they asked me to do it, as a woman. She came back, basically as a – their word, not mine – pikey, who worked in a Sainsbury's supermarket and burped and farted all the time. They brought her back as a comedy Doctor Who, so it was just farting, which I did beautifully. Burping to order. There were a lot of complaints. They made a little making of the audio and of course the fans know this, they said 'are you a big long-term *Doctor Who* fan?' I said 'no, I'm only doing this because my best friend David Tennant's a big fan'. I played the Doctor and made it come true...

Didn't you ask David to get you a role?

A: Yes exactly! That was when my children were 13 and 12 and it's too late now. It's a pity it wasn't the same time as David, but Matt's terrific. Did David give me any tips? Yes, to say hello to the make-up artist. No, take it seriously. Which we haven't been doing.

P: I remember I was lucky enough to meet [Third Doctor] Jon Pertwee about 18 years ago. I was working with his daughter. He was one of the only people I've ever met that I was totally starstruck by, because of that childhood thing. He's the Doctor! My first Doctor. I didn't know what to say to him. He got my name wrong, I didn't care. Jon Pertwee! He was charming. I think that's the effect it has on you as a kid. I've met loads of famous people but

he was someone special. I just think 'I met Jon Pertwee.'

A: I met [Fourth Doctor] Tom Baker doing a voiceover when David wasn't at all well known. I said 'ooh, my flatmate's a really, really big *Doctor Who* fan'. He said 'wait' and he got his cheque book out. He said 'what's his name?' I said 'David Tennant'. He wrote 'To David Tennant. £17.45' and signed it. I went 'what does that mean', he went 'he'll know'. I thought 'that's a *Doctor Who* thing', I brought it home to David and he went 'what does it mean?!' 'Tom Baker said you'd know what it means! Are you not going to cash it?' 'No!' That's his back up. That's his pension plan.

Bill, isn't there an online petition for you to become the Doctor?

B: I don't know, I've no idea. I'm slightly wary of these online petitions.

A: Is there one for you to be the Doctor? Did you start it?

B: I've had an online petition to be in *The Hobbit*, to be in *Lord of the Rings*, to be the Eurovision entry and I'm slightly dubious about the authenticity. I think I'd rather be a slightly grizzled and bewildered space farmer.

Do you have any big stunts in the Christmas Special?

A: [Looking at their costumes] In these?

B: When we were doing the night shoot we had to get from unit base up to the location and it involved getting into a people carrier and that was the most difficult thing of the whole night. I had to sort of roll in face down. We didn't look like an elite fighting force at that stage.

P: In our first scene we have to storm out of a spaceship with smoke and things – once we were in the spaceship with our big helmets we didn't know what was going on. So the door opened and we just ran.

A: We're going to do the *Single Ladies* dance in these [waves hand like Beyoncé]

B: We just did a fantastic photo shoot where we recreated the *Charlie's Angels* silhouette. I can't wait to see that.

A: If we don't make the cover of *Radio Times* with that...

Intrepid space gardeners: [from left to right] Droxil (Bill Bailey), Billis (Arabella Weir), and Ven-Garr (Paul Bazely).

Mr Arwell, we need you!

You might not instantly recognize his face, but when you hear him speak you should be able to place the voice of this particular member of the extended *Doctor Who* family immediately. Meet Reg Arwell, aka Alexander Armstrong.

"He's called Reg," Alexander begins when asked to explain a bit about his character in the Christmas special. "He's Madge's husband. He's a brave airman. Why did they cast me as that, I wonder? Bit of a stretch..." he deadpans, referring to his role as a pilot in *The Armstrong and Miller Show*.

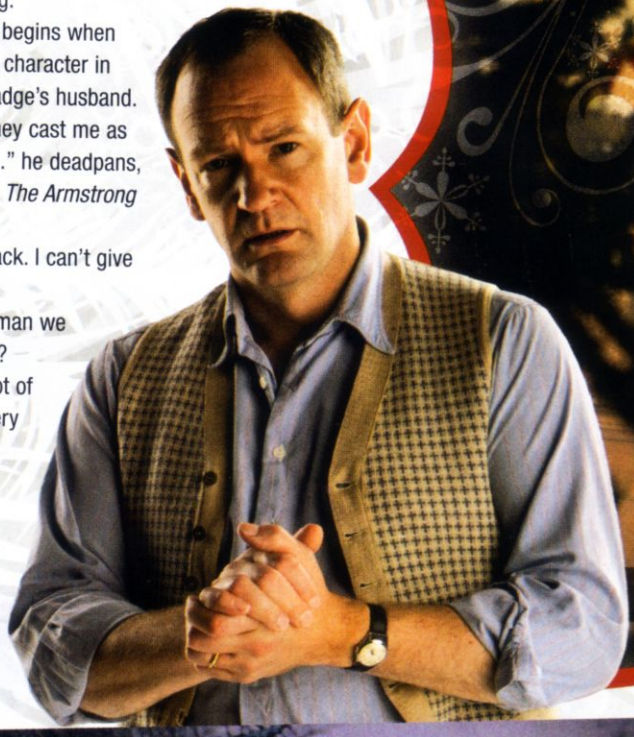
"There's quite a lot of flashback. I can't give too much away..."

But presumably if he's an airman we get to see some wartime action?

"Do you ever!" he beams. "Lot of interior actual plane stuff! It's very exciting."

It's a rite of passage that actors are asked to name their favorite Doctor – apart from the one that they're starring with, natrually. Alexander answers in an instant. "Tom Baker. Hilarious! Impatient, irritable, funny..."

Of course, Alexander's no stranger to the world of *Doctor Who*. He's been one of the



« Alexander Armstrong comes out from behind Mr Smith to play airman Reg Arwell.

Madge Arwell (Claire Skinner) gets chilly ankles as she takes a nocturnal walk in the woods.

Cyril looks to the stars, unware of the amazing adventure that awaits him.

The Doctor and Madge look on as Cyril and Lily prepare to unwrap the most fantastic Christmas present of all...

regulars in spin-off show, *The Sarah Jane Adventures*.

Well, his voice has. For the past five years he's been providing the dulcet tones of Xylok super computer Mr Smith, housed in the attic of 13 Bannerman Road. Except he wasn't really there...

"This is very exciting for me because I've been part of the family as the voice of Mr Smith. They very kindly asked me if I wanted to come to life as Mr Smith a couple of series back, which I wasn't available to do sadly. I used to do all my Mr Smith stuff in a booth in Soho – I'd spend two hours going through a script just doing my bits where someone else had read my lines in. I feel a bit of a sham because everyone assumed that Mr Smith was there, but I wasn't."

So getting to appear in *Doctor Who* properly didn't really take much persuading then?

"It was one of those things that when I was asked if I wanted to do it I leapt at it," he says delightedly.

Is his Christmas role something for his children to also be excited about perhaps?

"My eldest son finds episodes of *The Sarah Jane Adventures* quite scary so it will probably be some decades before he can be persuaded to watch *Doctor Who*!"

Has being in *The Sarah Jane Adventures* meant he's had to sign a lot of pictures of, well, walls basically?

"A lot actually, yes. *Doctor Who* fans are nothing if not meticulous. They research very hard."

He laughs that it would be 'quite nice' to get to sign pictures of himself when asked by fans.

"That'd make quite a refreshing change rather than signing the console. It's extraordinary, *Doctor Who* fans – in my limited experience – tend to come with files of stuff, all very neatly arranged with tabs and hand stuff to you to sign..."

Madge prepares to use deadly force...

We look at the moment where the Doctor is given the biggest spoiler of his entire life...

"HELLO SWEETIE!"

SILENCE IN THE LIBRARY/ FOREST OF THE DEAD
(2008) THE COMPLETE FOURTH SERIES
DISC 4, TRACK 4

WHAT HAPPENS?

After receiving an anonymous call for help on the psychic paper, the Doctor and Donna arrive in the 51st century on the planet-sized Library, the biggest repository of books in the universe. Something is seriously wrong in the Library – it is deserted, and the powerful computer warns the time-travelers to beware of the shadows. Racing through the eerie library stacks as the lights go out one by one behind them, the Doctor and Donna find safe haven in a central chamber – a haven that is soon breached by a group of strangers. The space-suited figures stalk towards the Doctor and Donna. One of these newcomers steps up close to the Doctor and lights up their helmet visor, to reveal a stunningly attractive woman. She smiles suggestively at the Doctor. "Hello, sweetie," she purrs. Say hello to Professor River Song...

"Did you know you can rent and watch this episode on the official *Doctor Who* Facebook page? facebook.com/doctorwho"

THE DEATH OF RIVER SONG

The terrifying battle against the Vashta Nerada sees River Song give her life in place of the Doctor to save the people trapped in the Library's computer core. The Doctor is able to upload her consciousness into the core, where she is able to exist in the virtual world created by the Library. It's the Doctor's final gift to somebody he barely knows – but will come to know better than anybody he has ever met.

"Look at you! You're young."

River attempts to synchronize diaries with the Doctor, to establish where they are in each other's timeline – but the Doctor is mystified, he has never seen this strange woman – with her TARDIS-shaped diary and sonic screwdriver – before in his lives. For River, the lack of recognition in the Doctor's young eyes is a heartbreaking shock. For the Doctor, this is just the beginning of his rollercoaster relationship with River Song; for River it can mean only one thing: the beginning of the end.

The scene as it was written in the rehearsal script for *Silence in the Library*.

o 4 - Episode 9 - SHOOTING SCRIPT Page 16.

CONTINUED: (3)

He looks back to the shadow he was examining a moment ago. Donna follows his look.

DONNA
That shadow. It's gone.

She steps forward to it, but the Doctor grabs her arm.

THE DOCTOR
We need to get back to the TARDIS.

DONNA
Why?

THE DOCTOR
Because that shadow hasn't gone. It's moved.

Click click! The Node activates again.

NODE 2
Reminder: the library has been breached, others are coming. Reminder: the library has been breached, others are coming!

Blam!!

The Doctor and Donna spin round:

A door at the other side of the chamber (not the one they came through) has been blown open, swings drunkenly from its hinges.

Through the clearing smoke --

-- an astronaut. A slim-fitting suit but with the traditional massive helmet and silvered visor. The figure advances into the room.

Donna and the Doctor: a little unnerved, faltering back a step.

The figure: closer. Several other space-suited figures advancing following it in.

The lead one walks right up to the Doctor.

FX: On the silvered visor, the Doctor's face reflected in it. The figure reaches up a hand, clicks the side of the helmet. With a couple of bleeps, the silver on the visor magically clears - the Doctor's reflected face disappears, replaced by:

PROFESSOR RIVER SONG. A woman, apparently in her forties; attractive, definitely sexy - but maybe just a little grizzled, a bit hardened. Like if Clint Eastwood was a woman this would be her.

(CONTINUED)

Who 4 - Episode 9 - SHOOTING SCRIPT Page 17.

CONTINUED: (4)

SONG
Hello sweetie.

The Doctor staring at her. What?? Who?? Then:

THE DOCTOR
Get out!

Donna looks at him, startled. Where did *that* come from?

DONNA
Doctor?

But the Doctor is in full flow - dead serious, suddenly all alpha male, striding among the new arrivals.

THE DOCTOR
All of you. Turn around, get back in your rocket and fly away. Tell your grandchildren you came to the library and lived, they won't believe you.

As he talks, Song has pulled off her helmet.

SONG
(To everyone else)
Pop your helmets, everyone - we've got breathers.

They all start pulling their helmets off --

ANITA
How do you know they're not androids?

SONG
Cos I've dated androids - they're rubbish.

One of the other suited arrivals has appeared next to Song, his helmet off, he's middle-aged, bit fat. This is STRACKMAN LUX.

LUX
Who is this?? You said we were the only expedition, I paid for exclusives.

SONG
Oh, I lied, I'm always lying - *bound* to be others.

LUX
(Turning to one of the others)
Miss Evangelista? I want to see the contracts.

Who 4 - Episode 9 - SHOOTING SCRIPT Page

CONTINUED: (5)

But Song stays with Doctor, talking pro to pro.

SONG
(To the Doctor)
Came through the North Door, yeah? How was that, much damage?

THE DOCTOR
Please, just leave. I'm asking you seriously and properly, just *leave* - no, hang on, expedition, did you say expedition!

Lux is now with a very pretty girl - MISS EVANGELISTA - sorting through some papers.

LUX
My expedition, I funded it.

THE DOCTOR
Oh, you're not, are you? Tell me you're not archaeologists!

SONG
Got a problem with archaeologists?

THE DOCTOR
I'm a time traveller - I point and laugh at archaeologists.

SONG
Professor River Song, archaeologist.

THE DOCTOR
River Song, lovely name, as you leave - and you're leaving *now* - you need to set up a quarantine beacon. Code-wall the planet, the whole planet. Nobody comes here, not ever again. Not one living thing, not here, not ever -- *stop right there!*

e of the new party - ANITA - has approached one of the rkened aisles. The Doctor leaps over, yanks her back om it. He holds her shoulders, trying to control his tience like an angry parent.

THE DOCTOR (CONT'D)
What's your name??

ANITA
Anita.

THE DOCTOR
Anita, stay out of the shadows!
(MORE)

Compiled by: Mark Wright.

"I mean, kids today are always watching things about aliens and stuff. Would we really be shocked if a big spaceship appeared in the sky?"

The Flip Side

Cavan Scott talks to the cast and crew of *The Fourth Wall* about the Sixth Doctor's headstrong new companion...

"You have to wonder what would happen if aliens really showed up," ponders actress Lisa Greenwood, as we sit sipping coffee in the green room of Moat Studios in London's Ladbroke Grove. "I mean, kids today are always watching things about aliens and stuff. Would we really be shocked if a big spaceship appeared in the sky?"

Lisa pauses, before letting loose the first in a long line of infectious giggles.

"Of course, the special effects wouldn't probably be as good as on telly."

You can't help but like Lisa. As soon as she walked through the door of the green room this morning she was positively fizzing with energy. She's here to record *The Fourth Wall*, the second of Big Finish Productions upcoming trilogy of audio dramas that pairs the Sixth Doctor with a new companion – Flip Jackson, played by Lisa. Today the new girl in the TARDIS has had it easy. For reasons too spoilerific to mention, Flip doesn't have so much to do in the second half of John Dorney's script and Lisa has had the luxury of a late call.

"I could get used to this," she comments, flashing a cheeky grin at Colin Baker who is rifling through his script to find the next scene.

"Well, it's alright for some," he retorts in mock indignation, before a warm smile spreads across his face. "Hello, my dear. And how are you?"

If I didn't know better, I would have thought that Colin and Lisa had been working together for years rather than just a few short days. There's genuine warmth there, a camaraderie that is replicated when I slip into the recording booth to hear them perform together. Nick Briggs, Big Finish's executive producer and the director of these three plays just beams at me: "She's good, isn't she?"

The cast of *The Crimes of Thomas Brewster*, including Colin Baker [third from left] and Lisa [second from right].

Return journey

Of course, long-term Big Finish fans may recognize young Phillippa 'Flip' Jackson, first introduced in the 2010 Sixth Doctor adventure, *The Crimes of Thomas Brewster*. In this tale of gun-running, gangsters and giant robot mosquitoes, Flip was a mere supporting player, a poor soul who found herself on the commute from hell. One minute she's boarding a London Underground tube and the next she's been transported halfway across time and space to the sentient planet Symbios. Luckily, the Doctor was on hand to save the day.

That should have been it for Flip. At the end of the adventure, the plucky teenager was safely returned to Earth while the Doctor nipped off in the TARDIS. However, back in the real world, the Big Finish bigwigs had been impressed by Lisa's performance.

"Lisa wasn't actually the first actress we'd approached for Flip," producer David Richardson reveals. "We'd gone after an actress who didn't feel confident about putting on an Essex accent and so her agent suggested we consider Lisa. She was just perfect, but the character was always meant to be a one-off. That is until we heard her alongside Colin."

"I was directing a scene when David's head suddenly appeared beside mine," takes up Nick Briggs. "'Are you thinking what I'm thinking?' he asked and I replied with just one word, 'Companion?'"

"Unbeknown to us, the same thought had already occurred to Jonathan Morris, who wrote *The Crimes of Thomas Brewster*," David adds. "There was just so much potential there."

"From day one there was just something about Lisa," Nick agrees. "When you're looking for a companion there has to be something in their character that makes the audience want to go with them on adventure after adventure – that extra spark of charisma."

A new companion also has to bring something different to the Doctor and Flip certainly does that.

"It's an interesting dynamic because Colin's Doctor is so knowledgeable and wears his intelligence on his sleeve." David adds. "If you bring in someone like Flip, who isn't intellectual but is still very bright, you suddenly have a wonderful Henry Higgins / Eliza Doolittle relationship."

"The great thing about Lisa is that there's such a reality about what she does. She sounds like some girl who has walked right off the street," says Nick. "That's why she works so well with Colin's Doctor. He's quite old fashioned and patrician – and at times downright grumpy and pompous – whereas she is very much of the early 21st century. She spends a lot of time bursting his bubble."

Reckless youth

"Oh, Flip is certainly a pomposity pricker," Colin agrees when I grab him between takes to quiz him about his latest companion, "and old Sixie – as I call my incarnation of the Doctor – can definitely do with that from time to time. In the past I've said that he's arrogant, but that's not quite the right word. He isn't arrogant, but just so sure that what he's doing has to be done. If I were the Doctor, I'd probably be the same. I wouldn't brook chitchat from stupid, puny mortals when I need to get on and save the universe.

"And in the middle of all of this drops young, street-smart Flip, who takes him totally by surprise. There's no chance to sit down and talk things through with this girl. She just gets stuck in, to the point that he's constantly having to grab her by the collar and haul her back."

"She's a liability to everybody," laughs John Dorney, the writer of *The Fourth Wall*, "including herself. It's not because she's stupid by any means, but because she's so selfless and lacking in guile and experience. The Doctor is forced to be quite protective because she's so reckless.

"The joy of writing for these two is that they're not a natural couple. It's a real marriage of

convenience. He's not looking for a companion and she puts herself into a situation where the only way she can get home is by getting on board the TARDIS. I doubt the Doctor would have chosen Flip, but it soon becomes clear that she's fundamentally brave and good-hearted."

"On the whole, my companions have been thoughtful types who look before leaping," adds Colin. "Not so Flip. In some way she's like [the Fourth Doctor's companion] Leela. If she sees trouble, she's going to confront it head on, because, thus far, it's a strategy that has never failed her."

The trouble is, robo-mosquitoes and time-traveling tubes aside, Flip has only known days working in FreshGoods supermarket and nights clubbing with her boyfriend, Jared. "Exactly," agrees Colin, "when she has to deal with some of the problems the Doctor faces, her usual course of action doesn't always pay off."

Lisa vs. Flip

So is Lisa as reckless as Flip?

"She's definitely more brash than me, almost as outspoken as the Doctor which makes things interesting," Lisa admits, "and always runs in without thinking. I'm far more cautious. I'm not sure I would get in that big blue box."

But, one way or another, Lisa is now on board the TARDIS to stay. I wonder if the bubbly actress has any inkling of how big a part of her life the world of *Doctor Who* is likely to become.

"I'm quite a fan," she insists, "I started watching back in the Christopher Eccleston days and have watched ever since. My sister, however, is massively into *Doctor Who* and sat me down and gave me a quiz to bring my knowledge up to scratch."

And what about her co-star? How aware was she of Colin's Doctor?

"I knew who he was, although had never seen him as the Doctor," admits Lisa, who wasn't even born when Colin was cast in the role back in 1984. "Colin has become a real father figure when I'm here. He's constantly looking after me; making sure I've got my lunch and that I know what I'm doing. As this is my first ever radio experience, he's really helped me get the hang of it."

Up until now, most of Lisa's work has been on the small screen, including a recent appearance alongside Dominic West in BBC Two's 1950's drama, *The Hour*. How does audio compare to television?

"You've got to be a lot bigger on audio," Lisa explains. "I think I'm quite a subtle actress so most of my acting is quite small, but with this you need to be far more expressive because obviously the listeners can't see your face. Everything has to come through your voice. I admit I was a little bit nervous at first, but have loved every minute. Even though it's really busy in the studio, it's such a chilled atmosphere."

A conventional welcome

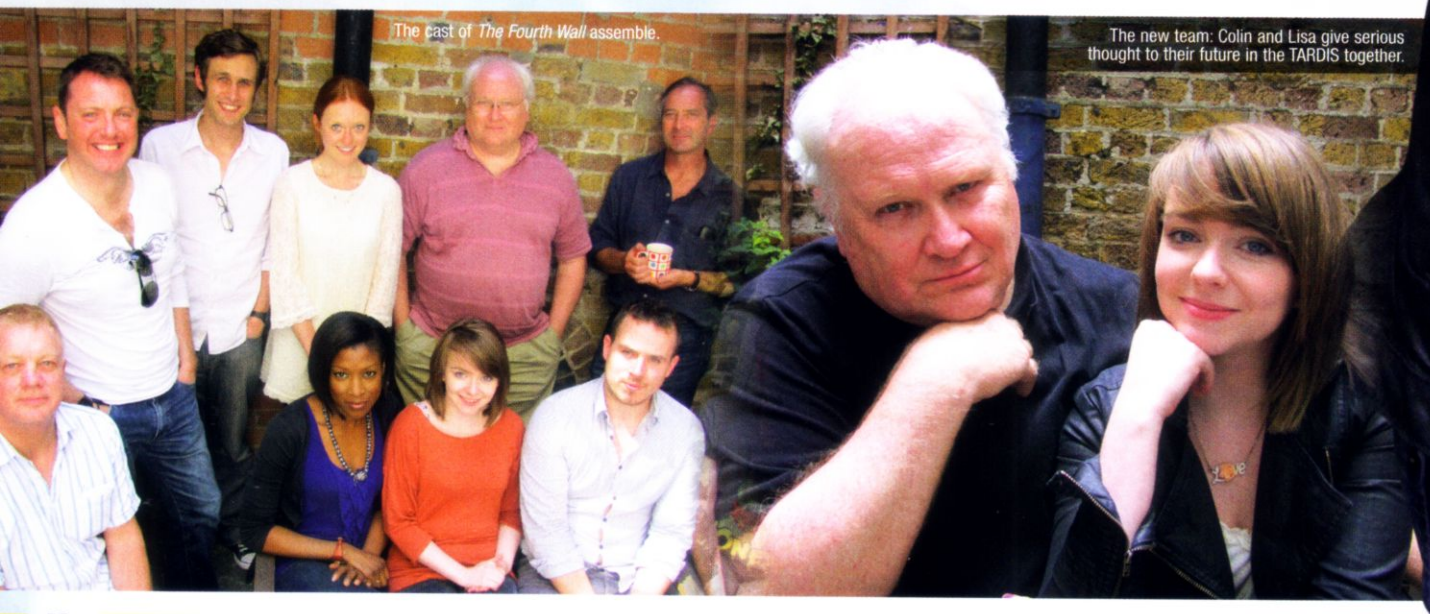
But was Lisa so relaxed when she was thrown into the deep end of *Doctor Who* fandom, long before she'd even completed her first series of adventures? In early 2011 Big Finish announced that fans could meet the as yet unannounced new companion at a special convention to be held in June. The online *Doctor Who* forums exploded into fevered speculation. Who would it be? Perhaps Detective Inspector Patricia Menzies, a recurring character who had appeared in a number of Sixth Doctor audios over the last few years would finally be stepping on board the TARDIS as a regular?

As convention goers filed into the hall in Barking, London on that hot sunny morning, Lisa was standing in the wings nervously waiting to see how she would be received.

"I was definitely apprehensive," she admits. "People love the previous companions so it's really daunting to come in as a fresh face. But I needn't have worried, because everyone was lovely."

Thankfully, Lisa also had the support of a certain someone who's no stranger to the convention circuit: "I was so grateful when they sat me next to Colin in the autograph room. He's such a dab hand at these, so I just followed his lead and the fans were great. They really welcomed me into the *Doctor Who* family. I just hope they feel the same way when they hear my first story."

Nick Briggs is in no doubt that Lisa – and Flip – will be a fan favorite for years to come: "Flip bosses her way into the TARDIS and instantly brightens the Doctor's life. I truly believe the listeners will react in the same way. Flip is brave, charming and funny. She's not needy. She doesn't need him to keep telling her how fantastic she is. She's doesn't even really need his love. She just wants to see the universe, for something exciting to happen. Of course, she may regret that when things get *really* dangerous…"



The cast of *The Fourth Wall* assemble.

The new team: Colin and Lisa give serious thought to their future in the TARDIS together.

Culture Vulture

When the Doctor reveals that the planet Transmission appears to be artificial at the beginning of *The Fourth Wall*, Flip immediately comes back with "What, like the Death Star?" Elsewhere in the proceedings she writes the villains off as rubbish Bond villains and points out that: "I've seen *Star Trek* and know technobabble when I hear it…" This is a girl who has obviously watched a fair bit of telly in her time.

"She's not a sci-fi fan as such," explains writer John Dorney, "certainly not in the same way that Izzy was in the [*Doctor Who Magazine*] comic-strip stories, but she's got a very modern pop culture vibe which is a helpful shorthand with writing."

"Of course," he adds, "when she talks about *Star Trek* she has the Chris Pine movie in her head, not the original series."

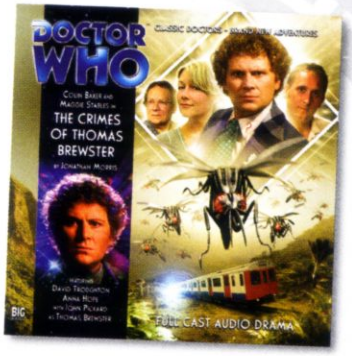
"Flip's probably watched everything we have," chips in Nick Briggs, "except *Doctor Who*. That's what makes this really interesting. How would someone who's absorbed all these fantasy adventure shows cope if you put them into a real fantasy adventure series? They'll either go screaming into a corner or go out all guns blazing. Flip's definitely in the latter category."

THE FLIP FILES

Your complete guide to Phillippa Jackson's audio adventures...

The Crimes of Thomas Brewster

Author: Jonathan Morris
Released: January 2011



The Doctor and his academic assistant Professor Evelyn Smythe become ensnared in the machinations of a former traveling companion. As another old friend, DI Patricia Menzies comes face to face with giant, lazer-wielding bugs, an unsuspecting girl by the name of Flip decides to catch the tube. What's the worst that could happen?

Listen for: The first, fleeting meeting of the Doctor and Flip. Little did they know…

The Curse of Davros

Author: Jonathan Morris
Released: January 2012

Flip Jackson is on the way home from a disastrous night out with her boyfriend when a flying saucer crashes right in front of her. Out of the wreckage stumbles a decidedly woozy Doctor. The Time Lord claims that his oldest and deadliest enemy is hunting him down, but what do the Daleks also want with Emperor Napoleon Bonaparte?

Listen for: Terry Molloy in the twin roles of Davros, creator of the Daleks and… well, that would be telling.

The Fourth Wall

Author: John Dorney Released: February 2012

All the Doctor wants to do is watch cricket on the Time-Space Visualizer. It's just a shame that the signal keeps being interrupted by waves of reality-bending interference from an artificial planet known only as Transmission. On the eve of the first episode of Lazer, a new sci-fi show starring Nick Kenton, real life is about to get much stranger than fiction. Bring on the Porcians…

Listen for: Flip thinking she's worked out what's really going on, with disastrous consequences…

Wirrn Isle

Author: William Gallagher Released: March 2012

Decades have passed since the Fourth Doctor encountered the Wirrn on the Ark in Space. Now, during the decolonization of Earth, a family from Nerva City arrive at their lochside idyll, ready to build a brand new life. But there's something nasty lurking in the water…

Listen for: A character-defining moment where Flip realizes that she's the only one who can save the day, even if it puts her in extreme danger.

THE FOURTH DOCTOR 1974 - 1981

DOCTOR WHO

"There's no point in being grown up if you can't be childish sometimes."

4

The Fourth Doctor was a mercurial madman, an eccentric who could go from grinning best friend to distant alien at the drop of a (floppy, wide-brimmed) hat. With his imposing height, mop of curly hair and extraordinarily long scarf (knitted for him by Madame Nostradamus), this Doctor definitely stood out in a crowd. He was both the most human of the Doctors – enthusiastic, charming and funny – and the least human, a world-weary, sometimes cold figure who had no sympathy for wrong-doers. He rarely chose his companions; apart from Sarah Jane, who had teamed up with his previous incarnation, the only person he invited into the TARDIS was Harry Sullivan. Nevertheless he was a mentor to some of them, a protector to others – and a friend to them all.

THE DOCTOR'S EFFECTS

JELLY BABIES: The Doctor carried a bag of these Earth sweets and often offered them to others.

SONIC SCREWDRIVER: A new version of the Doctor's old favorite, used to unlock doors, detonate bombs, breach force fields – and undo screws.

TARDIS TOOLBOX: contained astro-rectifier, multi-fortescope, Zeus plugs, margin-nut and Ganymede driver.

TIME RING: Device given to the Doctor by the Time Lords, to return him to the TARDIS after completing his mission on Skaro.

TRACER: An instrument for tracking down and transforming segments of the Key to Time.

BOOKS: The Doctor had copies of *Everest in Easy Stages* (in Tibetan), *Teach Yourself Tibetan*, *Origins of the Universe* and *The Tale of Peter Rabbit*.

Some of the other objects the Doctor possesses include: TARDIS key, magic wand, yo-yo, chess set, stethoscope, hammer, apple core, fireworks, toothbrush, handcuffs, etheric beam locator, very large ball of string and the jawbone of an ass.

REGENERATION

The Fourth Doctor died literally saving the universe. Warned by the mysterious Watcher to be prepared for the worst, the Doctor discovered that the Master had inadvertently endangered the cosmos. The two old enemies were forced to collaborate, but once at the Pharos Project on Earth the Master decided to hold the universe to ransom – he would destroy it if not given ultimate power. High on the radio telescope, the Doctor managed to disconnect a crucial cable but was left dangling in mid-air. Unable to climb back on to the structure, he plunged to the ground far below. The Doctor declared that it was "the end – but the moment has been prepared for" as he merged with the Watcher and regenerated.

COMPANIONS

SARAH JANE SMITH
The Doctor called brave, adventurous, kind Sarah his best friend, and she in return was his most loyal companion.

HARRY SULLIVAN
Surgeon Lieutenant Sullivan was the epitome of old-fashioned courtesy, a brave and enormously likeable man of action who was cursed with an accident-prone nature.

LEELA
'Savage' Leela might have been a member of an unsophisticated tribe, but she was highly intelligent and a fast learner – although she never lost her homicidal tendencies.

K9 MARK I:
Dog-shaped computer that the Doctor called his second-best friend.

K9 MARK II:
Built by the Doctor, the second K9 used logic and firepower to assist his master and mistress.

ROMANA I
As a highly educated Time Lady, Romana considered herself to be superior to the Doctor, but she became less haughty as she got to know him better.

ROMANA II
This Romana was just as intelligent but much more fun-loving than her previous incarnation. She treated life as an adventure and was rarely scared – or at least, refused to show it.

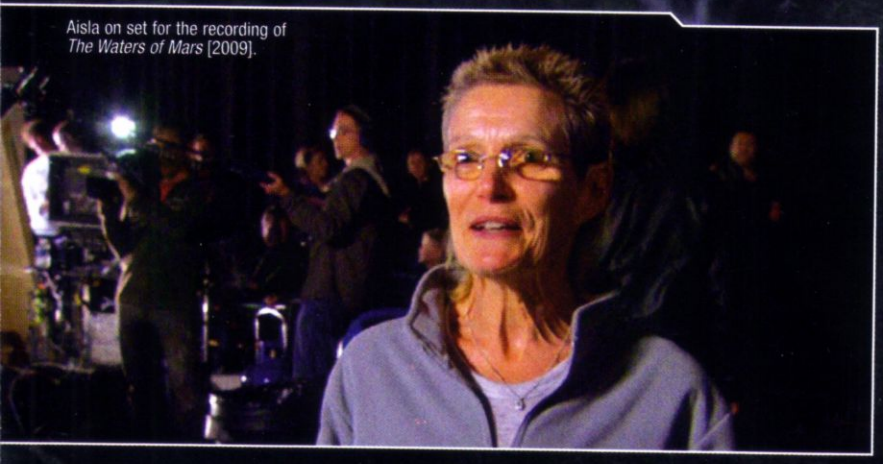
ADRIC
Adric was an awkward – although mathematically gifted – adolescent, who hoped to find a substitute home and family in the TARDIS with the Doctor and Romana.

NYSSA
Scientist Nyssa was cool, calm and collected, even when her whole world was destroyed.

TEGAN JOVANKA
Tegan barely got to know the Fourth Doctor before he regenerated, but her forceful, stubborn nature had already made an impression.

Compiled by Jacqueline Rayner

Mover & Shaker!



Aisla on set for the recording of *The Waters of Mars* [2009].

As *Doctor Who*'s choreographer, Ailsa Berk is responsible for bringing the Doctor's monstrous enemies to life. She explains how she does it to Philip Hamilton...

"Delete, delete! You will be upgraded!" When you hear those words you instantly know that the Doctor's metal-suited foes the Cybermen are preparing to invade Earth again. The silver menace is on the rise and no one is safe. The Eleventh Doctor opposed the Cybermen as they made their latest attempt at world domination in this year's *Closing Time*. In this adventure, the Cybermen are swelling their numbers by adapting abducted humans.

You may or may not know that their current design – although based on several previous incarnations originating from BBC costume designer Sandra Reid's initial conception for them in *The Tenth Planet* [1966] – was created by production designer Edward Thomas' team and Neill Gorton at prosthetic effects specialists Millennium FX.

But do you know who decided how they move? How they would appear on screen? What would the essence of the Cybermen be?

The person responsible for bringing *Doctor Who* monsters to life is Ailsa Berk and she has been the show's very own 'Doctor Frankenstein' since it returned to TV screens in 2005. One of her first challenges was breathing life into the Cybermen when they returned in *Rise of the Cybermen/ The Age of Steel* [2006] to fight the Tenth Doctor (David Tennant). Apparently, from day one she had a picture in her mind of what they were – an unstoppable, invading army.

When I suggest that there seems to be a military influence on the Cybermen movement from those episodes onwards, she agrees. "Yes that was the thinking exactly. We had a whole day in a rehearsal room at the BBC in Wales and workshopped there the whole day. Marching and getting precision was the essence of that and we also had to work out how to get round the fact they haven't got peripheral vision in the helmets. We had to work out a formation so they could keep in unison. It's fine when they're one behind the other but if you put them in a line shoulder-to-shoulder and asked them to walk forward and be absolutely in that straight line, that was almost impossible. There is one scene we did it but it was very difficult to achieve. So we worked out sort of spearheads so that somebody could always see a shoulder of the person in front and we always took an arm's length in engaging and setting up that formation."

Scarecrows on the move in *Human Nature/The Family of Blood* [2007].

> **"What the writer has written gives you a very strong indication of the lines that you'll need to go along."**

When she was told the Cybermen would be returning in Series Six to battle Eleventh Doctor Matt Smith in *Closing Time* – it was like welcoming back an old friend for Ailsa.

"The Cybermen are established. That's actually what I think is their strength, that they're so established. Our main goal was to make sure nothing was missing from the original essence of them. Just tidying things up, because all the guys have been Cybermen before. I was just checking that everything was in unison, that the arms were correctly held, that the walk was correct. In other words, pulling everything back and tidying it up because after a long period of time sometimes things tend to slip a little bit," she explains.

The suits for the various different monsters present many challenges for Ailsa. Just because something looks great static doesn't mean it will lend itself to the movements she has in her mind, something that became apparent very quickly during her first shoot with the Cybermen.

"When we originally did the Cybermen we were going to have the right arm coming from the center of the chest and out and the left arm was going to come up underneath to support that arm. But when we got the actual suit we found that movement was not in fact possible because of the restrictions of the costume. But that's when you work things through,"" she says.

Before anything is decided about a monster's movement everyone sits down at the table and puts forward what they want from the creature – director, writer, showrunner Steven Moffat and of course Ailsa.

"First of all there's always the director's input," she says as she begins to explain the choreography process from start to finish. "What their thoughts and what their feelings are first of all. And what the writer has written gives you a very strong indication of the line that you'll need to go along. So those two things are most important. You've got first of all the script and you've got what the director's feelings about it are. Then if you have been in costume and you know what the limitations are then you can work immediately

Killing with kindness – the Handbots in *The Girl Who Waited* [2011].

alongside with that in mind. And sometimes, if the costume isn't available, you'll have to adapt things afterwards once you have the costume because something may not look right once you have the full suit on."

Ailsa always works very closely with the team at Millennium FX to ensure what is written in the scripts and what is in the director's mind is transferred to the screen. But she never interferes in their creative process.

"I've worked with Millennium many times and I wait to see what they have created. I don't make my own suggestions, because I totally respect their creation," she said. "It's just so exciting to bring to life the concepts the Millennium team have."

The latest series saw several new monsters added to Ailsa's extra-terrestrial menagerie – the dolls (*Night Terrors*), kindly killers the Handbots (*The Girl Who Waited*), the Silents and a faith-devouring Minotaur (*The God Complex*) – and as each one is so different, each one comes with its own challenges.

Ailsa particularly enjoyed working out the dolls' movement for Mark Gatiss' horror-infused episode and it was one of the few occasions where she wanted the actors inside to give a wooden performance.

"The dolls were very interesting. Because dolls always have that strong creepy imagery and people have that conception of dolls. These were wooden and based on Georgian-style dolls so obviously their legs wouldn't articulate with knee joints or ankle joints. So straight away you work out how they put down the legs," she explains. "And then we decided the arms would remain floppy so the only movement that really came out of the arms was from the momentum of putting down the foot onto the ground. With the heads we made it so they didn't turn their heads but would tilt their chins so the chin led the head round making it creepier."

Although the dolls, due to their design, immediately gave Ailsa a picture in her mind of how they would move through the dolls' house and attack the Doctor, Rory and Amy, the Handbots presented her with a very different challenge, one which required a rethink mid-shoot.

"I have altered things. With the Handbots I altered what I had rehearsed earlier in the day. When the director (Nick Hurran) saw the costume and the movement together we made alterations. Because they are robots we had to make them more rigid and not so smooth."

Just as Ailsa collaborates with the directors and FX team, she also listens to what the guy in the suit has to say about the limitations and practicalities of what they have to work with. This is a key part of her work, because the actors often cannot convey anything with their features.

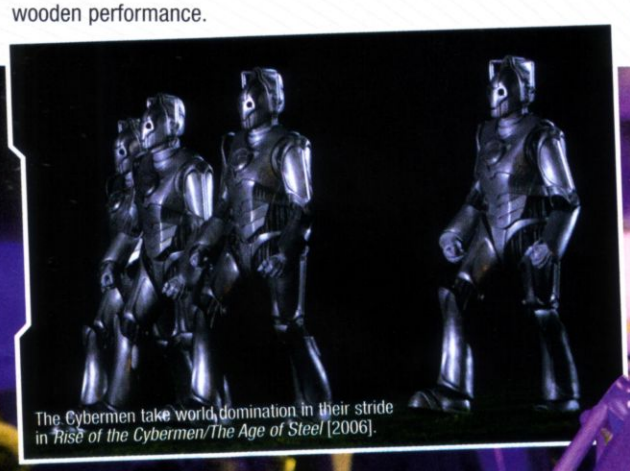
This was especially important with the Minotaur, which was one of the bulkiest and heaviest latex creations she has ever worked with on set.

"Spencer Wilding – who I've worked with on several occasions – was the performer inside the Minotaur. He had ideas because he'd worn the costume and he also had ideas of how he thought it should be. They were very nice ideas and what we did together was just to tidy up things so the hands and the arms moved right and so forth and how the head turns, that sort of thing. It's a very, very powerful, strong character."

"But everything has to look right with the costume. That's very important. Because you've got the bulk of this costume. What looks right for the movement of the arms and the legs must be in keeping with the size and the heaviness of the character."

Because the make-up and prosthetics are so integral to the characters Ailsa works with, she is reluctant to plan her choreography before being presented with her 'soul-less' monster.

When I ask her if she ever starts work on any movements and physical traits before she



The Cybermen take world domination in their stride in *Rise of the Cybermen/The Age of Steel* [2006].

"I think I'll always have a warm place in my heart for the Cybermen and the Scarecrows – but I really love all of them..."

A Cyberman performer gets a helping hand with his costume.

has the fully-fleshed out creature, she says: "Well for instance when we did the Scarecrows [*Human Nature/Family of Blood* – 2007] I had the script and I workshopped with the guys in a morning session. But I had previously worked out how I thought they should move and the style of it and what they were required to do in the story. Then we put that all together and waited to see whether Russell (former showrunner Russell T Davies) was happy with it. And Russell *was* happy with it. But you have to always be prepared that you might have to change things."

The menacing Minotaur of *The God Complex* [2011].

Although a day at work for Ailsa can see her be presented with any type of fantastical creature, sometimes she has a more familiar face to work with, in the shape of one of the many humanoid aliens that exist in the *Doctor Who* universe. The Silurians in *The Hungry Earth/Cold Blood* [2010] not only gave her the chance to use the talent and facial expressions of Neve McIntosh to invent the species' movements but 'Homo Reptilia' also afforded Ailsa the opportunity to borrow from the animal kingdom for her ideas, drawing on the lizard ancestry of the Silurians.

"There was this question with the Silurians of what to take from lizards. We wanted to borrow from the movement quality of lizards, and that's where we got the sideways translations in the movements," she reveals.

However, the Silurians presented Ailsa with a unique problem. Although Neve McIntosh portrayed sisters Alaya and Restac with their faces on display in the 2010 adventure – and most recently Madame Vastra in this year's *A Good Man Goes to War* – the masked Silurian soldiers presented a problem which required Ailsa to improvise quickly.

"The main Silurian characters' vision was fine," she explains. "But then you have the other Silurians with the mask over their face which meant I had to take into consideration their vision because those masks would steam up. I had to work everything out again. Everything had to be paced out so if they were coming out of one of their cubicle areas you'd work out there were four steps to when they were out and then turn and so forth. So everything was choreographed not relying on having vision."

Though some of her monsters are problem children and some are some are easier to discipline, Ailsa finds it hard to pick a favorite.

"They're all my favorites, really. I've just enjoyed all the characters I've worked with. But I think I'll always have a warm place in my heart for the Cybermen and the Scarecrows – but I really love all of them but perhaps just a little bit extra for those two."

Creepy dolls that would give any little boy *Night Terrors* [2011].

Ailsa likes to think of her monsters as one big, odd, but happy family – just like the entire *Doctor Who* team.

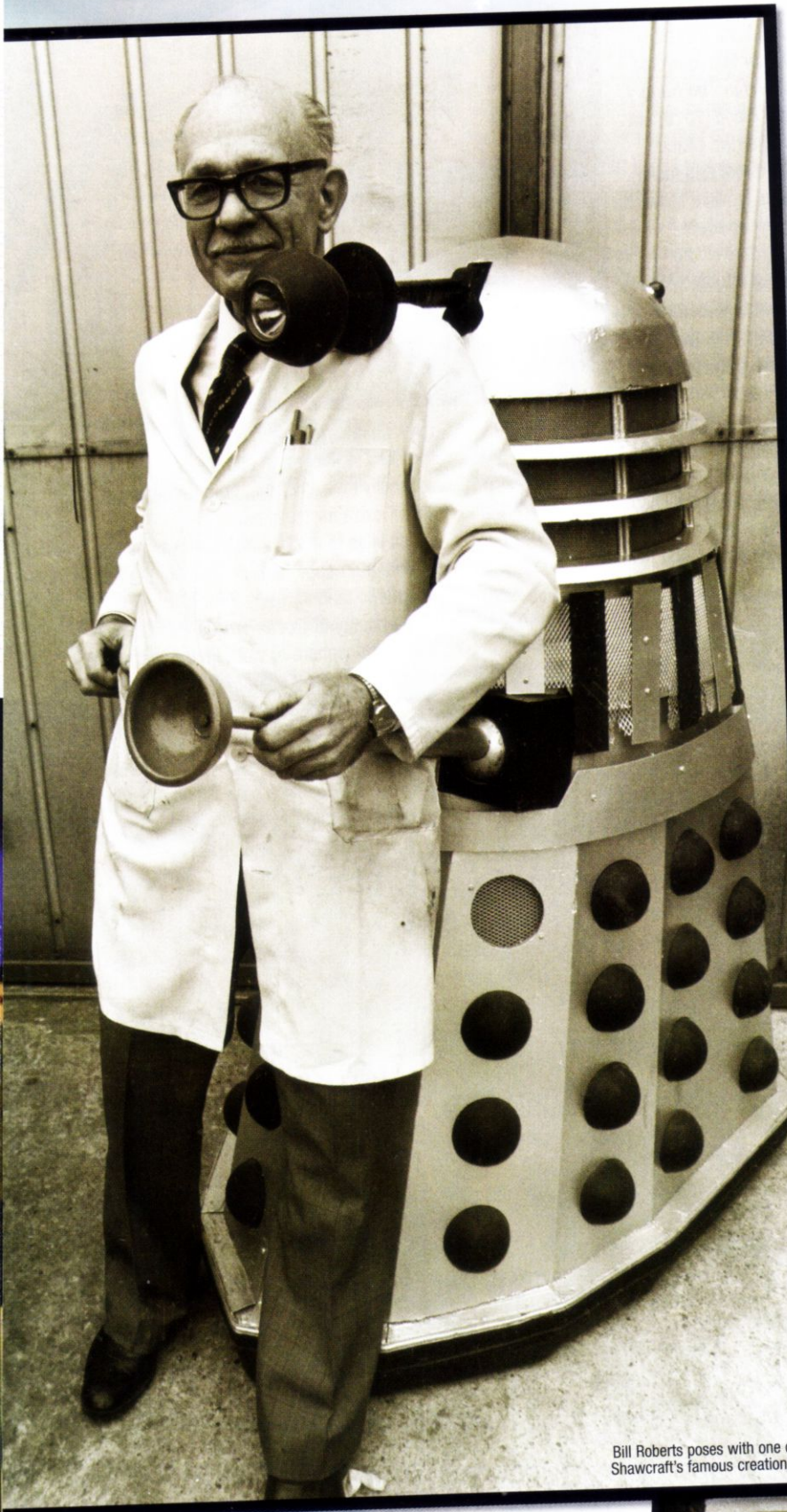
"The beauty of *Doctor Who* is it's just such a lovely atmosphere to work in and that's why I enjoy it so much. It's a total team effort to bring the alien characters to the screen. It's the people who make the costumes, design the costumes, the people in the costumes, Steven [Moffat], Matt [Smith] and everyone else. And each part is part of the total."

Does she know who will be part of the monster squad next series?

"No, I don't know. I don't know what's coming up. But that's the nice part about this, the challenge. You never know what's going to come up until that next script arrives in front of you – and then you have to get your head round it!" she laughs.

Three Silurian guards get all steamed up in *The Hungry Earth/Cold Blood* [2010].

The Creature Shop



Bill Roberts poses with one of Shawcraft's famous creations.

Visual effects designer, Mike Tucker looks back to the earliest days of *Doctor Who* and reveals the role that the independent company Shawcraft Models played in creating some of show's most iconic monsters that still feature in the present day series.

The name Bill Roberts is probably not well known to the average *Doctor Who* fan, but in terms of a contribution to the success of the early years of the series, he is arguably as important a figure as producer Verity Lambert, Dalek creator Terry Nation or designer Raymond Cusick.

Bill Roberts was one of the founder members of Shawcraft Models, a model making and engineering company providing demonstration and display models for the aerospace and motor industries. After many

William Russell [Ian Chesterton] and William Hartnell [the First Doctor] rehearse a scene next to the TARDIS console built by Shawcraft.

successful years of trading, Bill bought out his partners in 1956 and moved the company to a new workshop facility in Uxbridge, West London.

In a world still decades away from the benefits of computer generated imagery it was perhaps inevitable that a company specializing in the construction of highly detailed models caught the attention of the film and television industry. Shawcraft went on to provide models for a variety of high profile feature films such as a 40-foot 'Titanic' for *A Night to Remember* [1958], battleships for *Sink the Bismarck* [1960] and *The Battle of the River Plate* [1956], as well as models for films as diverse as *Quatermass 2* [1957], *The Curse of Frankenstein* [1957] and *The Guns of Navarone* [1961].

Perhaps their most high profile piece of work was a model of the amazing flying car for the movie adaptation of Ian Fleming's *Chitty Chitty Bang Bang* [1968], a beautifully detailed model that showcased the astonishing level of detail that Shawcraft were known for.

It was perhaps fortuitous that at approximately the same time that Shawcraft was becoming well known for their effects for the film industry, the BBC was starting work on a new science-fiction series that would have a heavy effects requirement – *Doctor Who*.

Initially it was hoped the BBC's embryonic Visual Effects Department would handle the effects requirements for this new show, but Jack Kine – co-running this new department with fellow designer Bernard Wilkie – saw a potential problem.

Doctor Who's effects needs were far more than could be handled by the department at its then current size. Aware of the catastrophic impact that this new programme could have on existing workloads, Jack turned down the offer to provide the effects – unless the BBC provided him with ten more staff and larger premises.

The BBC balked at such a commitment to in-house expenditure and the job of designing *Doctor Who*'s effects was delegated to the set designers – effectively giving them a job more akin to a modern production designer. With no in-house facility available to them, series designers Ray Cusick and Barry Newbery turned to Shawcraft Models, who had already cut their teeth on *Doctor Who* with the unbroadcast pilot episode, constructing the now iconic hexagonal TARDIS console for designer Peter Brachacki.

Initially, Cusick and Newbery had hoped that they could work with the Shawcraft model makers in the usual manner, providing loose sketches and leaving it up to the individual model makers to flesh out the fine details. Unfortunately for the workloads of both men, the Shawcraft team were used to working in industries where they were provided with precise and detailed engineering drawings.

The problems became apparent during the construction of a model of the Dalek City on Skaro for the second story to go into production. Cusick had provided a drawing of what he wanted, but come the filming day, was horrified to find that his rough sketch had been reproduced to the letter.

A new, detailed set of sketches was produced, and the second version of the city is the one that finally made it in front of the cameras, but both production designers now realized that everything to be made for them by Shawcraft would need to be drawn in detail – a massive additional workload on an already heavy schedule. Problems with design notwithstanding, the second story also provided Shawcraft with their most famous creation – the Daleks.

If Ray Cusick had gone directly to Bill Roberts and his team with his original design, then things might have turned out very differently than they did. Cusick's original concept for the Daleks was for a far more cylindrical shape. Keen to try and use new materials, Cusick was keen to have his creations built from fiberglass. Knowing that Jack Kine had some experience with the relatively new material, Cusick went to speak to him about his design.

Conscious of the potential costs involved in creating a cylindrical shape, Kine persuaded Cusick to modify his shape to a more faceted one, so that the 'skirt' section of the Dalek could be fabricated out of timber instead. Cusick duly delivered his modified design drawings to Shawcraft, but during a regular meeting to check on the construction process, was astounded to find that the skirts had been made out

Shawcraft's original Dalek city model...

...and their second version as seen on broadcast.

The Slyther and a Zarbi – two more of Shawcraft's creations – break out of the workshop and make an escape bid by bus!

of fiberglass after all. Bill Roberts pointed out that they didn't have an in-house carpenter, so it was more cost-effective for them to produce the props in this manner rather than hiring in external staff.

It's ironic that Jack Kine's attempt to save money actually resulted in the design that we see today, and it's fascinating to wonder whether the Daleks would have had the same impact if Cusick's original design had gone in front of the cameras.

In much the same way as the BBC effects department would ultimately work, Shawcraft provided far more than just monsters. They built props, guns, and miniature landscapes, some with relatively complex electronics. Whilst the Daleks were undoubtedly the most famous of Shawcraft's contributions to *Doctor Who* (they also constructed several more of the machines for the first of the two Dalek feature films) they also went on to build a vast array of monsters of varying notoriety for all of the First Doctor's era and a handful of the Second Doctor's adventures.

Comfortable with Shawcraft's ability to handle large builds, Cusick and Newbery pushed the limits of what was feasible and provided the Shawcraft team with several unique challenges over the following years. As the show became more successful, more designers came on board, and Shawcraft found themselves working for the BBC's costume department as well as the design department.

For the First Doctor story *Planet of Giants* [1964], Shawcraft moved away from SF robots and were charged with creating more organic monsters – giant flies, earthworms and ants. This meant moving away from their comfort area of fiberglass and starting to use materials like foam and latex. They had already made some inroads into these techniques whilst constructing the various creatures inhabiting the swamps of Skaro, and as the series progressed they continued to develop and improve on their craft.

Perspex too was a vital component in Shawcraft's early arsenal of materials. Shied away from these days on account of its very 1960's 'sci-fi' feel it became a staple of early *Doctor Who* props, and no self-respecting alien race was ever seen without a clear plastic gun or communicator, or a spacecraft with flashing lights encased in colorful Perspex boxes.

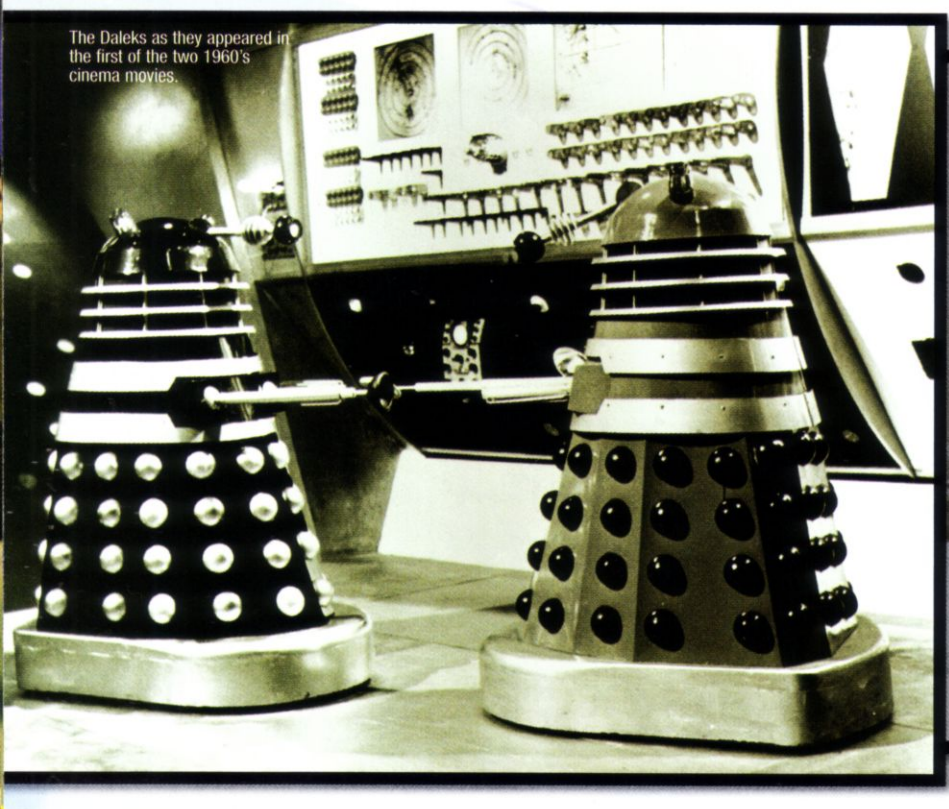
Perhaps unsurprisingly, given their background, it is the hard-surfaced monsters that have fared best in the memories of fans over the years. The Mechonoids – created for the First Doctor story *The Chase* [1965] in the hope that they would become as popular as their Dalek opponents – are still impressive today. Their geodesic design is another 1960's classic, and their sheer size and meticulous construction shows how committed the BBC were to making them a success. Two operators were required to move the massive props and several were fitted with practical flamethrowers.

Other robotic creations are less well remembered – in 1965, *Galaxy 4*'s Chumblies hardly inspired the sense of terror that the writer was presumably trying to induce in his audience.

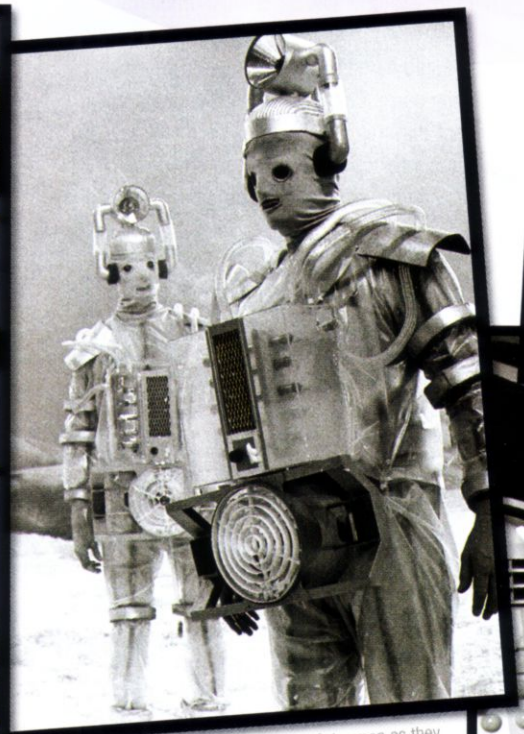
Far more successful was Shawcraft's involvement in the creation of parts for another of *Doctor Who*'s more enduring villains – the Cybermen. Although we know the Cybermen today as lumbering steel-clad cyborgs, they were very different beasts when they first appeared in the 1966 adventure, *The Tenth Planet*.

Designed by costume designer Sandra Reid, the *Tenth Planet* Cybermen show far more of their human heritage than their later cousins. Shawcraft was responsible for the mechanical parts: the helmet with the now iconic jug handles, and the chest unit. These items set the tone for the look of the Cybermen in the future, but the genesis of those ideas is evident from their debut story.

Ultimately, it was budget and a changing internal market within the BBC that led to the end of Shawcraft's involvement with the programme. Problems with a model of the Chameleon airliner on 1967's *The Faceless Ones*, and a feeling that the costs associated with the titular creature from the preceding serial, *The Macra Terror*, had got a little too high, plus the fact that the BBC's internal effects department was now of a sufficiently large size to handle a show of the complexity of *Doctor Who*, all meant that it was no longer cost-effective to farm work out to an external facility. *The Faceless Ones* would be the last *Doctor Who* story that Shawcraft would work on, although several of the props that they



The Daleks as they appeared in the first of the two 1960's cinema movies.



The original Cybermen as they appeared in The Tenth Planet [1966].

created for the show would continue to be used and reused for many years to come. Most notably, some of their original batch of Dalek props would survive right through to the Seventh Doctor story *Remembrance of the Daleks* nearly 20 years later.

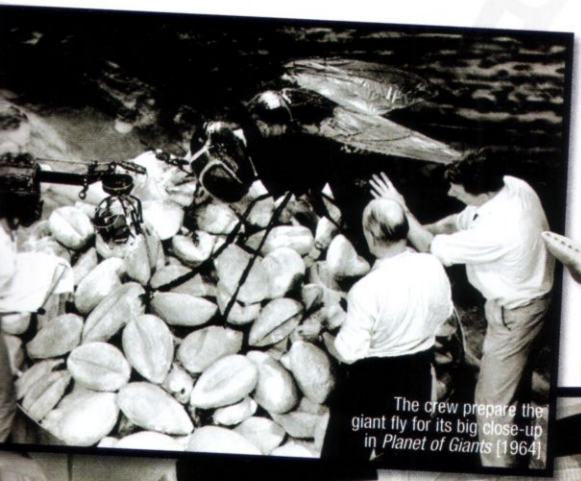
In retrospect it is remarkable just how many iconic monsters Shawcraft created over the years. Long-lived favorites like the Daleks and the Cybermen have changed considerably in their look over the half-century that *Doctor Who* has been on the air, but their popularity with the public is the result of the work done in those early years. Even the lesser known monsters such as the Mechonoids and the Zarbi are all well remembered by fans of the series, featuring in book and comic-strip adventures far beyond the limited confines of the television studio.

The longevity of *Doctor Who* is, without doubt, down to the amazing flexibility of its central conceit – a show that can go to any time, on any planet, with a leading character that can change his appearance a seemingly endless number of times. It is also true that the show would not be the success that it is today without first class scripts and performers, directors and producers.

But it is also down to the way that the monsters inspired and terrified a whole generation of children who would grow up to keep the legacy of *Doctor Who* alive – some of whom would end up creating their own monsters when the show made its return in 2005.

It is Bill Roberts and his team at Shawcraft that brought those monsters to life, and it is only fair that we acknowledge the huge contribution that those early technicians made to the success of *Doctor Who*.

So that's what's inside a Dalek! Carole Ann Ford [Susan] has fun inside one of Shawcraft's Dalek props.



The crew prepare the giant fly for its big close-up in *Planet of Giants* [1964].

The Daleks face their robotic enemies, the Mechonoids in *The Chase* [1965].

The giant crab-like Macra proved problematic during the production of *The Macra Terror* [1967].

Who's that Guy?

Cavan Scott persuades Gary Russell, Anwen Aspden and Phil Ford to lift the lid on *Doctor Who*'s explosive new Adventure Game...

"Remember, remember the fifth of November,
Gunpowder, treason and plot.
I see no reason why gunpowder, treason
Should ever be forgot..."

On November 5th, 1605, a former soldier by the name of Guy Fawkes was discovered lurking in the cellars of the Houses of Parliament in London with 36 kegs of gunpowder, ready to blow the buildings sky high. This was part of a conspiracy to assassinate King James I so that a Catholic monarch could be placed on the throne. Effigies of Fawkes are still burnt on bonfires all across Great Britain every November 5th while fireworks light up the sky above.

It's a story every schoolchild in Great Britain knows, but the Doctor's own part in the plot has always remained a secret – until now.

The Gunpowder Plot is the fifth *Doctor Who* Adventure Game, a series of downloadable computer games brought to you by the same team which produces the TV series. The first game – *City of the Daleks* – was launched in June 2010 to tie into Matt Smith's debut as the Doctor and was an overnight success. So far, the first four games have been downloaded a staggering 2.8 million times, giving players the chance to tackle the Doctor's most deadly foes.

This time, the intrepid TARDIS crew has its hands full with not one but two returning monsters. As if a plot to blow up the Houses of Parliament wasn't enough, 17th-Century London finds itself in the middle of a fierce battle between the war-loving Sontarans and their arch-enemies, the shape-shifting Rutans.

"I can't quite believe my luck," enthuses Phil Ford, the writer of *The Gunpowder Plot* and three previous Adventure Games. "Most writers have to wait years to do a Dalek story, if at all. Through the Adventure Games I'm building quite a monster tally – Daleks, Cybermen, Vashta Nerada and now the Sontarans and Rutans. How fantastic is that?"

The Pompeii effect

The idea of sending the TARDIS back to 1605 was the idea of former *Doctor Who* script editor and voice director of The Adventure Games, Gary Russell: "We knew we wanted to do something bigger and better than last year and so decided that rather than producing four smaller games we'd do one big four-hour adventure. Of course, if you're only doing one story it's got to be big, exciting and monumental. When I found out the release date, The Gunpowder Plot seemed the obvious choice. Plus, of course, there was the 'Pompeii effect'."

On the April 12 2008, BBC Learning (the BBC's online education service) noticed something odd was happening online. There was suddenly a surge of searches about the eruption of Mount Vesuvius and the subsequent destruction of Pompeii in Southern Italy. It didn't take them too long to work out what was happening: earlier that evening the BBC had broadcast *The Fires of Pompeii*, the second episode in *Doctor Who*'s fourth series. "The guys at BBC Learning realized that kids had watched the story and immediately gone online to find out about the historical events behind the adventure," explains Gary. "It was *Doctor Who* doing what it does best; educating and informing while entertaining. From that point on, BBC Learning loved *Doctor Who* more than ever and wanted to do more with us. How great would it be if kids play this game and then want to find out more about one of the most momentous nights in British history?"

"The trick is to get all these fascinating facts about the plot into the story without making it feel like a lesson," chimes in Phil Ford. "Yes, there's a lot in there you might not know, but education aside it's still a rip-roaring adventure with cool monsters, crashed spaceships and ancient alien weapons."

A design sketch for a sequence in the game.

The plot thickens...

The Gunpowder Plot follows the successful format of the previous four Adventure Games released last year. Extended animated cut scenes are interspersed with interactive puzzles that need to be solved to push the action along. Featuring the voices of series regulars Matt Smith, Karen Gillan and Arthur Darvill, it's probably the nearest most of us will ever get to appearing in *Doctor Who* itself.

Behind the scenes, the creative team is equally as impressive, with Steven Moffat, Piers Wenger and Beth Willis acting as executive producers alongside BBC Online's Anwen Aspden. The game itself has been created by industry legend Charles Cecil – creator of the award-winning *Broken Sword* series – and leading development studio, Sumo Digital. Right from the off, the production team was careful to stress that these games weren't just cheap and cheerful knock-offs – they were the real deal, just as important as the televised episodes.

"The original idea from Piers was to treat the games as four extra episodes for Series Four," Anwen explains. "The games released last year are just as much a part of the season as *The Beast Below* or *The Pandorica Opens*."

"They're definitely part of the *Doctor Who* canon," agrees Phil, who has also served as writer and co-producer of *The Sarah Jane Adventures*, "which is why I approach them in exactly the same way as if I was writing an episode of the television series. There are challenges of course. With an episode of the show you get 45 minutes to paint your characters. With the game, you only have about 20 minutes of cut scenes between the gameplay. You need to work with that, making the characters as believable as possible within the confines of the game."

Helping breathe life into the characters are a host of glittering guest stars including *The Royle Family*'s Ralf Little as Guy Fawkes.

"Amazingly we know very little about Fawkes or any of the conspirators," Phil reveals, "which gave me a lot of freedom. Above all, history is about people and not dates so we've worked hard to get under the skin of the folk who played a part in the night's events.

"Knowing that Guy was an ex-soldier gives you something to work with. The idea that he's an explosives man makes him a little dangerous. You can start to pull out little pieces of character."

"You have to be careful with the plotters, as they were effectively terrorists and so can't be romanticized," admits Gary, "but at the same time you can't make them boring either. We knew Guy would be the star of the show, so needed someone with real pull to play him. Andy Pryor [*Doctor Who*'s casting director] suggested Ralf, who I knew would be brilliant if only we could get him.

"Lo and behold, Ralf loves *Doctor Who* and jumped at the chance. In fact, his only concern was that if he did this, it would stop him being in *Doctor Who* on TV one day. We assured him it wouldn't."

"Hear ye, hear ye..."

When it came to the role of Geoffrey Plum, the Town Crier, Gary admits that *Quadrophenia*'s Phil Daniels didn't immediately leap to mind: "When you think of a town crier you immediately conjure up the image of someone with big lungs so we started looking for your typical larger than life personalities. Above all, I didn't want someone with a posh English accent. We needed a Londoner through and through. Andy suggested Phil Daniels, whom I've loved ever since I was a kid. He was just brilliant in the studio, constantly trying new things to make the character his own. They say you should never meet your heroes, but in Phil's case, nothing could be further from the truth. He was wonderful."

While Daniels was an off-the-wall choice, Phil Ford knew exactly who he wanted to play the femme fatale of the piece, the mysterious – and decidedly deadly – Lady Winters: "Quite early on in the scripting process I said to Gary wouldn't

it be fantastic if Lady Winters looked like Emilia Fox and before I knew it, he'd cast her."

"Emilia adored being evil," Gary reveals. "She was fantastic and didn't give into temptation and play it over-the-top. She played it real and as a result Lady Winters is delightfully sinister.

"She's from that classic space villainess mould that I love so much," Phil agrees, with a wicked glint in his eye. "What better way to lead us into the story than for the Doctor discovering that there's an extra gunpowder plotter? Not only that, she's an attractive woman. So who is she?"

The Rutan clan

Needless to say, Lady Winters isn't who – or even what – she appears to be, which is appropriate in a story that features both the Sontarans and the shape-shifting Rutans.

"Russell T Davies always used to say if you're going to bring an old monster back, you need to do something new with them," Anwen remembers, "so as soon as we'd decided to use the Sontarans, we looked for the one thing we've never seen them do in the show – fighting the Rutans. That was our hook in."

Although being mentioned by the Third Doctor in 1973/4's *The Time Warrior*, it would take four years before the Sontarans' glutinous enemy made their on-screen debut in *The Horror of Fang Rock*. However, since this one memorable appearance, everyone's favorite balls of glowing green goo have been noticeable by their absence from the small screen. Why has it taken over 30 years for the Rutans to slime their way back into *Doctor Who*?

"The Rutans were a completely electronic – and very expensive – electronic effect, which might explain why you never saw them realized on TV again," Gary answers. "Plus, the production team of the time seemed to have trouble making up their mind about how big they were. In *Fang Rock* the Rutan is the size of a soccer ball when it's crawling up the stairs and a beach ball when it's bobbing around in the engine room. Then, when it's climbing up the side of the lighthouse, it's clearly the size of the bus!"

Now resolutely beach ball size, the amorphous alien has received something of a 21st-century makeover. "I'm glad that the Rutans were never seen again as it's given the guys at Sumo the chance to design a modern take on a classic *Doctor Who* monster," admits Gary. "The final result is beautiful. Our Rutan has a beady little eye, a slimy, damp body that crackles with electricity and an arsenal of shocking fronds hanging down below. They've done the Rutan Host proud."

"I think the fans will love it," adds Phil, who also brought the Cybermats back for one of last year's games, *Blood of the Cybermen*. Of course, the metallic rodents recently made the jump from Adventure Game to TV episode in this year's *Closing Time*. Could the muculent Rutans make a similar leap? "I'd certainly hope so," Phil replies with a smile.

Devils of the deep

So, assuming the Doctor stops the biggest bang in British history, what's next for the Adventure Games? Although Anwen Aspden points out it's far too early to start thinking about the next game, she does admit that: "We'd have to do something even bigger than *The Gunpowder Plot*, which is quite a scary thought." There is silence for a moment, before she adds a wry: "We'd manage it, of course."

Phil Ford, meanwhile, has already set his sights on another classic *Doctor Who* creature: "I'd love to do the Sea Devils [from *The Sea Devils* – 1972]. Somehow the fact that they live under the sea makes them feel more alien than their Silurian cousins and we don't really do many aquatic stories, do we? I flirted with the idea of using them in what became *Shadows of the Vashta Nerada*, but they lost out because we wanted to use a more modern monster. But there's still plenty to learn about the Sea Devils, which means lots of scope for a story. And besides, who wouldn't want to write about a race of monsters that wear string vests?"

The plotting starts here...

The Usual Suspects

Eagle-eared *Doctor Who* fans may recognize some of the other voices in *The Gunpowder Plot*.

Field Marshall Kaarsh
The belligerent leader of the Sontarans is played by Dan Starkey who is no stranger to the warrior clones of Sontar. He played Commander Skorr and Lieutenant Skree in *The Sontaran Stratagem* and *The Poison Sky* [both 2008], Commander Jask in *The End of Time* [2009/2010] and Commander Strax in *A Good Man Goes to War*. In *The Gunpowder Plot* he also pulls off startling impressions of former Sontaran actors to voice the rest of the squadron, including Kevin Lindsay, who played Linx, the first Sontaran to appear in the series, in *The Time Warrior* [1973/4].

Alice Flowers
This warty old crone, seller of the finest herbal remedies in all of London, is voiced by Lizzie Hopley who played Gemma Griffin, a Big Finish Productions companion to the Eighth Doctor and the Mantasphid Queen in *The Infinite Quest* [2007].

Black Rod
Gary Russell knew he needed someone "calm and imperious" to play parliamentary official Black Rod and "Miles Richardson is the most imperious man I've ever met." Miles, son of actor Ian Richardson, also plays Irving Braxiatel for Big Finish, a Time Lord who may or may not be the Doctor's brother.

Charlie
When it came to casting the role of a kidnapped nine-year-old urchin, Gary Russell had only one lad in mind – Jamie Oram who was so memorable as young George in *Night Terrors*. "That boy is a bundle of energy," recalls Gary with a grin.

Barnaby
Barnaby the paranoid cutpurse is brought to life by CBBC presenter Chris Johnson who *Doctor Who* fans will know better as a member of *Doctor Who Magazine*'s Time Team.

Robert Catesby
Everyone thinks of Guy Fawkes as he was the plotter caught with his hands on the barrels, but Robert Catesby was the ringleader. Catesby is played by Alexander Vlahos who recently appeared as Prime Enforcer Arcalia in the *Gallifrey IV* audio drama series for Big Finish Productions.

Thomas Percy
The third main plotter is, in Gary's words, "a bit stupid and bumbling". In his search for someone "bright, chirpy and fun" Gary went to David Ames who played Nathan, one of the passengers on the number 200 bus in *Planet of the Dead* [2009].

"Our Rutan has a beady little eye, a slimy, damp body and an arsenal of shocking fronds..."

The Forgotten Doctor

"He was a dark and troubled Doctor and I think that is reflected in the Gothic look of the design."

Richard E Grant's Ninth Doctor as he appeared in the story, and opposite: the android Master.

Before the announcement of *Doctor Who*'s triumphant return to TV, the early years of this century were dark days for the Time Lord. The show had seemingly ended in 1989 and with the 1996 TV movie a distant memory, it fell to the internet to offer a glimmer of salvation. Richard Dinnick rediscovers the Doctor that time forgot...

The history of ***Doctor Who*** webcasts is a long and interesting one. It was breaking new ground with ***Death Comes to Time*** in 2002 – the first BBC webcast – and went on to use the web to broadcast two further stories: ***Real Time*** in the fall of 2002 and then an adaptation of the 'lost' TV story, ***Shada***, the following June during the show's 30th anniversary year.

It was this anniversary that prompted the team at BBCi (the then name for the online presence of the British Broadcasting Corporation) to contemplate a more long-term future for the Doctor and in early 2003 a meeting was convened to discuss the subject. At this meeting it was decided to put together a plan for an online series of webcasts that would represent a new direction and lease of life for ***Doctor Who***.

Present at that meeting was BBCi executive producer James Goss. "We wanted to do a long-running, multi-story, animated series," he tells ***Insider***. "My boss Martin Trickey and I started early raising the money for it but we were officially told that 'the BBC has no plans to bring ***Doctor Who*** back, ever... in fact, we can't because of rights reasons'. So our first move was to get a brilliant researcher, Daniel Judd, to find out what those 'rights reasons' were... and he spent months on it, rattling around various departments of BBC Worldwide."

Daniel managed to establish that the BBC did indeed have the rights to make new ***Doctor Who***, but it couldn't use any elements created for the 1996 TV Movie because the rights to those aspects were jointly owned with Universal. This turned out to be very handy not only for the BBCi team but for the future of ***Doctor Who*** as a whole. But we're getting ahead of ourselves.

In practical terms, the team's original idea of having 13 episodes was cut down to a more manageable eight and a writer for the first story was chosen: Paul Cornell. "Due to a miscommunication Paul assumed his story had to last eight episodes," James says. "So, his first story treatment arrived in eight parts, rather than the four we were expecting! Before we could stop it – slice! – it suddenly went to being a single six-part webcast rather than a series!"

The working title for what would eventually be called ***Scream of the Shalka*** was ***Servants of the Shalakor*** and the original outline for the webcast saw the light of day in the BBC Books' novelization of the finished production (published in February 2004 as number 64 in the series of original novels that usually featured one of the first seven Doctors). Several ideas were changed or removed completely from this first draft. Originally, the TARDIS contained a hologram of the Fifth Doctor rather than the android Master, and the Doctor's companion Alison worked in a cinema, rather than a pub.

The decision was taken not to have a regeneration scene from the Eighth Doctor into the Ninth, although it was mooted that this incarnation would become the current Doctor in both the comic-strip of ***Doctor Who Magazine*** as well as in the BBC Books range.

Muirinn Lane Kelly was brought in as producer on the series. "Muirinn came on board from the land of telly," explains James. "She was brilliantly talented and took over the storylining and recording side of the production."

Experienced director Wilson Milam was also appointed and helped finalize the casting. There were a few names in the frame for playing the Time Lord and James remembers one in particular. "I was terribly excited when Robbie Williams' people said he was interested in the part! This was nearly ten years ago and we were trying to reach a mass, young audience with this and it would have been the biggest thing ever. It would have changed the project entirely!"

However, the part eventually went to well-known film, television and stage actor Richard E Grant, who was perhaps best known for his portrayal of the eponymous Withnail in ***Withnail and I***. He was also a familiar face to ***Doctor Who*** fans having played the Doctor before in ***The Curse of Fatal Death***, a ***Doctor Who*** parody scripted by Steven Moffat for the Comic Relief telethon in 1999.

Despite this, Richard told an interviewer in 2003: "I think I must be the only actor who's never seen ***Doctor Who***, or read it." When asked about the role, he said: "It struck me that it's Sherlock Holmes in outer space. That's what it seems to be like."

Richard E Grant's casting led to one other key appointment. "I know that after that, his agent rang up to say that if we wanted the Master, she had Donald Sinden and Sir Derek Jacobi on her books..." Of course, Sir Derek would later go on to play Professor Yana and the Master opposite David Tennant's Doctor in the 2007 TV episode ***Utopia***.

Completing the key characters was the Doctor's new companion, Alison Cheney. This role was given to up-and-coming actress Sophie Okonedo. She spoke to BBCi at the time about her character as part of the project's promotion. "She's quite strong, quite a feisty girl, very intelligent... She's quite good fun, she's quite strong and she has quite a dry sense of humor, which is nice."

Sophie would go onto become an Oscar and BAFTA-nominated actor. She would also continue her connection with ***Doctor Who*** by playing Liz 10 – another feisty, strong character – opposite Matt Smith's Doctor in 2010's ***The Beast Below***.

There is one other fascinating footnote to the casting on ***Scream of the Shalka*** which concerns the young actor who, at short notice, came in to play a security guard. Although

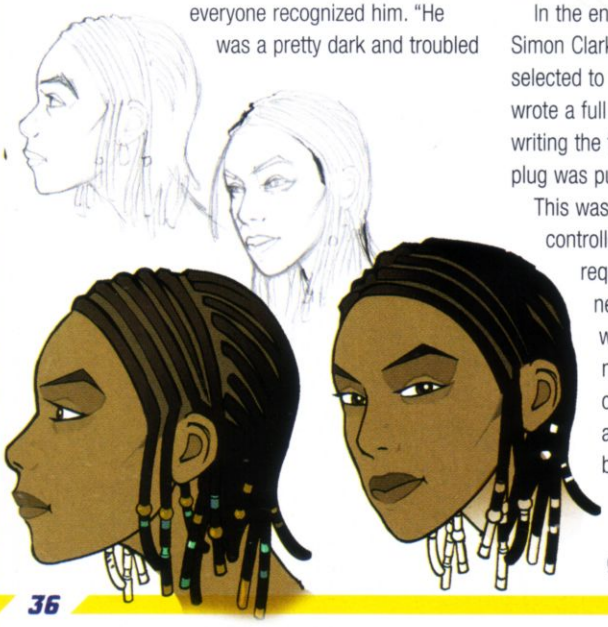
uncredited, the name of the actor was David Tennant. "He bounded over from the radio drama he was recording in the next studio and begged to be in it," James Goss recalls. "Muirinn agreed and, as David walked away, she said, and I quote: 'I wish I'd known David Tennant was a fan. That man's going places'!"

The cast of *Scream of the Shalka*.

Earlier in 2003, BBCi had enjoyed some success with the webcast of an original drama called ***Ghosts of Albion***, the animation for which had been provided by Manchester-based studio Cosgrove Hall. Knowing they wanted this new ***Doctor Who*** webcast to be more fully animated than the previous ones had been, the company was engaged to bring the new Doctor, Master and companion to life.

The animation director on the project was Steve Maher. "I designed the look of the Shalka," he says. "I got to completely re-imagine the interior and exterior of the TARDIS, a new Doctor, a robot Master and some scary monsters. Because of the fast, low-key nature of the production I probably got more freedom to do all of that than any ***Who*** designer before or since – so I count myself very lucky!"

As far as the Doctor went, it was also key that everyone recognized him. "He was a pretty dark and troubled Doctor in Paul's script and I think that is reflected in the Gothic look of the design," Steve says. "Although, given half a chance, I'll make anything look Gothic – even ***Rupert the Bear***..."



Recording started at the BBC's Soundhouse Studios on 13 June 2003 and on 9 July an official announcement was made on the BBC's ***Doctor Who*** website. "Richard E Grant will play the ninth incarnation of the Time Lord," it read, clearly indicating that this was supposed to be a continuation of the franchise's established continuity.

With the recording of the story in the can, plans were made for a follow up and John Ainsworth (esteemed editor of this very publication!) came on board as director on behalf of Big Finish Productions. He worked closely with James Goss to select the best writer for the project. "There was quite a lengthy 'audition' process to find the author who would write it," John says. "Paul pitched one story that was very much a conclusion, resolving the whole Master story thread. I think it may have even been set on Gallifrey. Ultimately we didn't pursue Paul's pitch. I think one of the main reasons was that there was a desire to continue with the Master's storyline beyond this second story."

"There were some amazing treatments and ideas – I loved one by Stephen Baxter and the idea for the last story was to basically shut up shop ready for 'proper' ***Doctor Who*** on the television," James remembers. "I think the idea was for the TARDIS to stall in mid-flight and have Paul McGann's Doctor, in league with the Daleks, come to tell the Richard E Grant's Doctor that something had gone terribly wrong with time!"

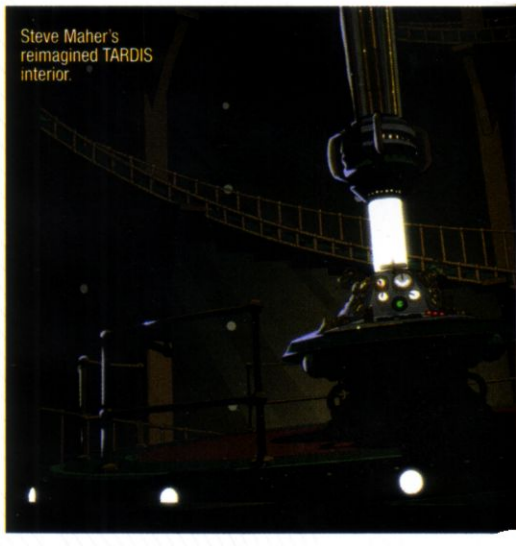
In the end, a pitch by well-known horror author, Simon Clark, entitled ***Rise of the Robots***, was selected to be the second adventure. "Simon wrote a full episodic breakdown and got as far as writing the first two of the six scripts before the plug was pulled," John remembers.

This was because Lorraine Heggessey, the controller of BBC1, managed to pull all the requisite parts together to launch a new version of the show on TV. A deal with Russell T Davies to produce the new series was quickly struck, and on September 26, 2003, the BBC announced that ***Doctor Who*** would be returning to BBC One in 2005, produced by BBC Wales.

Although one might think that this good news immediately scuppered the webcasts this was not the case. "Initially the word from Cardiff was that, despite the new series, we would be allowed to continue with the second story," John recalls. "However, Cardiff then changed their minds, believing it would be unhelpful to have two Ninth Doctors on the scene and asked for production to be halted."

Indeed, this Ninth Doctor was not blessed with luck. As the second online announcement stated in its blurb: "Time isn't on the Doctor's side..." for only weeks prior to his debut online, most of the plot was given away in the 40th anniversary hardback ***The Legend*** which, by a quirk of fate, was published early and included details of the webcast including the appearance of the Master in his android form.

The webcast was trailed and promoted online, in print, and even on TV. The news was broken by issue 333 of ***Doctor Who Magazine***, published on July 24 and the magazine gave the cover of issue 336 to Richard E Grant (tellingly, without the "...is the Doctor" mainstay of all new Doctors since Peter Davison). The first teaser trailer was published on the BBC's website on October 31


Steve Maher's reimagined TARDIS interior.

and digital radio station BBC7 started to air audio trailers in early November. Also during the first two weeks of November, a television trailer aired on the BBC. Finally, ***Scream of the Shalka*** hit the web over the six weeks between November 13 and December 18, 2003, making a fitting tribute to the Doctor's 40th birthday.

"I was immensely pleased and proud of the finished result," James says. "However, by the time it came out, the poor thing felt a bit unloved, although I think it acquitted itself quite nicely. Other than that, it was wonderful working with Steve Maher's team at what became Firestep. Without them, we wouldn't have had ***The Infinite Quest***, or the animated episodes of ***The Invasion***."

Even if the Richard E Grant's Doctor has been relegated to the annals of ***Doctor Who*** what-ifs, it has left a lasting legacy of which its production team should be proud. For without them, it may

be that Christopher Eccleston, David Tennant and Matt Smith could have been the what-ifs.

"It was Daniel's work that contributed, in the end, to *Doctor Who* coming back to television," says James Goss. "While we were making *Scream of the Shalka*, Lorraine Heggessey started saying how much she really wanted to see *Doctor Who* brought back to television but she couldn't because of 'rights reasons'. This sounded familiar, so my boss headed over to her office with Daniel Judd's folder. Then, a couple of weeks later, he came up to me and said 'Guess what – it's coming back to telly. We're screwed. Isn't that brilliant news?' It was the best worst news ever!"

Right: the Prime – leader of the Shalka.

SCREAM OF THE SHALKA

PLOT: The TARDIS brings a new Doctor to the Lancashire village of Lannet. There he discovers strange underground activity and a deafening shriek that shatters glass and kills one of the few inhabitants that hasn't fled or been enslaved. The Doctor teams up with local barmaid, Alison Cheney, and together they unearth a plot to invade Earth hatched by the fearsome snake-like Shalka. The aliens steal the TARDIS and try to board it but are repelled by an android version of the Doctor's old arch enemy, the Master. The Doctor summons help and UNIT arrive led by Major Kennet. After freeing Alison from the Shalka's control, the Doctor confronts the alien leader, the Prime. He is able to defeat the scream of the Shalka by forcing the Prime into a black hole and reprograms Alison's Shalka control to free the enslaved humans. Alison then chooses to travel in the TARDIS with the Doctor and the Master.

CAST: Richard E Grant (the Doctor), Sophie Okonedo (Alison Cheney), Derek Jacobi (the Master), Diana Quick (the Prime), Jim Norton (Major Kennet), Craig Kelly (Joe), Conor Moloney (Dawson/Greaves), Andrew Dunn (Max) , Anna Calder-Marshall (Mathilda Pierce), David Tennant (Security Guard).

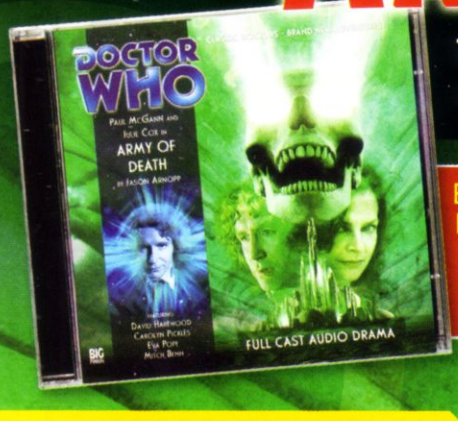
CREW:

Writer	Paul Cornell
Director	Wilson Milam
Producer	Muirinn Lane Kelly
Executive Producer(s)	Martin Trickey James Goss Mario Dubois
Animation Director	Steve Maher

"It was Daniel's work that contributed, in the end, to* Doctor Who *coming back to television."

The cover to Paul Cornell's novelisation of his own script.

ARMY OF DEATH



The Eighth Doctor takes on battalions of rampaging skeletons alongside the creator of *Frankenstein*. Spooky!

BIG FINISH: $24.02
RELEASED: DECEMBER 31, 2011
WRITER: JASON ARNOPP
STARRING: PAUL MCGANN, JULIE COX

IN A NUTSHELL

The Doctor and Mary Shelley arrive on the continent of Zelonia, on the distant frontier world Draxine. For years the twin city-states of Stronghaven and Garrak were paragons of peace, but now Garrak lies in ruins and its dead are beginning to walk. Behold: The Bone Lord!

Skeleton Crew

Writer Jason Arnopp talks skulls, bones and Harryhausen

- When Big Finish's script editor Alan Barnes asked Jason Arnopp to conjure up something 'dark and grim' to round-off the latest Eighth Doctor trilogy, the writer recalled Pieter Bruegel the Elder's 16th-century masterpiece *The Triumph of Death*. "That striking panorama, showing skeletons indiscriminately slaughtering anyone in their path, immediately gave me the idea of animated skeletons in *Doctor Who*," Jason explains.
- The marauding Army of Death also owes much to the swashbuckling skeletons of Harryhausen's classic 1963 movie *Jason and the Argonauts*. "I can't believe that we've nearly got to the 50th anniversary without the Doctor coming up against animated skeletons like this before," Jason admits. "I've always loved the battle with the skeletons in *Jason and the Argonauts* which still works incredibly well when you watch it now. No CGI involved!"
- "Skeletons are scary because they are us. More precisely, they're an image of what we'll all become," Jason enthuses far too cheerily considering the subject matter. "You can't help but feel uneasy when you look at a skeleton, because we all have one inside us. It's generally more comfortable to forget that fact!"
- Jason admits that his favorite scene in *Army of Death* is when the Doctor attempts to communicate with a lone, disembodied skull (which he naturally dubs Yorick): "I couldn't help but channel one of my favorite Fourth Doctor stories, *Image of the Fendahl*."

Who's that girl?

Six things you need to know about the Doctor and Mary Shelley

1 While the Doctor has met a fair few historical folk, he's never traveled with one before. Mary Shelley was born in 1797, the daughter of writer William Godwin. In 1812, she met her future husband, the revolutionary poet Percy Shelley. After an affair that led to the birth of his doomed first child – the babe only lived for 12 days – she married Shelley following the death of his first wife, Harriet. The public was outraged.

2 In 1818, at just 20 years old, Mary published her first novel, *Frankenstein* or *The Modern Prometheus*. In *The Chase*, [1965] it is 1996 when the First Doctor encounters an android version of her monster at the Festival of Ghana. In the *Doctor Who* TV Movie [1996] the Seventh incarnation of the Time Lord regenerates as the 1931 Boris Karloff *Frankenstein* movie plays on television.

3 We learn that the Doctor had already met Mary at the beginning of the first ever Eighth Doctor audio adventure, *Storm Warning* [2001]. While rummaging through the TARDIS library, the Time Lord stumbles on an 1831 edition of Shelley's famous book. On reading the preface, in which Mary describes the inspiration for her monster. "Oh Mary, Mary," the Doctor comments, "If only you could have told the real story."

4 In *The Company of Friends* [2009], we finally find out what happened as Mary witnesses the Doctor apparently being resurrected from the dead, an act that inspires her classic Gothic thriller.

5 This latest trilogy of adventures kicked off with Mary's first journey in the TARDIS to 19th-century Vienna when she encounters a terrifying Cyberman, also known as the Silver Turk.

6 Mary is played by Julie Cox who starred as Princess Irulan in Syfy's *Dune* [2000] and *Children of Dune* [2003]. In 2008, she appeared alongside John Hurt and Elijah Wood in *The Oxford Murders*.

The Five Companions

This month subscribers to the Big Finish range also receive an exclusive free adventure, *The Five Companions*, which sees the Fifth Doctor reunited with his former friends Ian Chesterton, Steven Taylor, Sara Kingdom, Polly and Nyssa. *Audio Insider* caught up with actress Anneke Wills to chat about this very special reunion.

Anneke, you played Polly, the companion of the First and Second Doctors. What kind of girl was she?

You know, I once answered that question by saying she was a weedy and frightened lady. Boy, oh boy, did I get it in the neck from the fans. They said no, she was very real because one minute she'd be standing up to the Cybermen and saying 'Oi, what's wrong with you?" and the next would be terrified by the Daleks, which you would be.

She was very much a child of the sixties wasn't she?

I'd say. Very sassy and very fashionable, with eyelashes longer than her skirts. That was actually all me, because they were all my own clothes.

How easy was it to slip back into her shoes?

It was wonderful and quite easy as she's always been a part of me anyway. I've played her a few times recently for Big Finish but this time was wonderful as I was working with such luminaries. I mean, Jean Marsh [who plays Sara Kingdom] and William Russell [who played the Doctor's first companion, Ian]? Who wouldn't want to be a part of that?

Anneke Wills as Polly in her first *Doctor Who* TV appearance in *The War Machines* [1966].

Peter [Purves, who plays Steven] and Sarah Sutton [Nyssa] I've known for years from *Doctor Who* conventions as well. The lovely thing is that when all us companions meet up, there's no bitchiness. We're all genuinely happy to see each other.

And of course this time, you also meet a new Doctor in the form of Peter Davison…

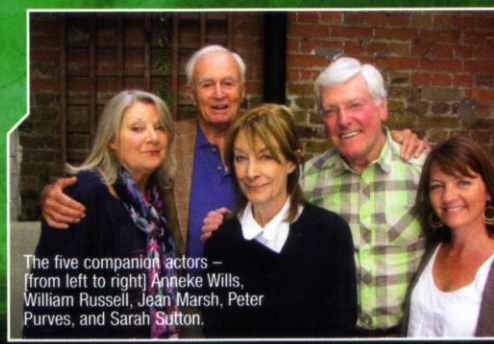
Peter's the sixth Doctor I've worked with. Of course there was Bill Hartnell and Patrick Troughton, but now, through playing various parts for Big Finish I've also worked with Colin Baker, Sylvester McCoy and Paul McGann. Almost the full set.

What was Peter like to work with?

Magical. My only regret was that it wasn't long enough. Now, with Bill, thank you, I did do enough because he was very difficult, tricky and tiring, although working with Pat was just heaven – such a generous actor, much like Peter. When I was in the recording studio I had to keep pinching myself. It's such an honor to work with people like Peter, as it was with Pat.

Will we be hearing more from Polly?

Yes, there are more Big Finish productions on the horizon. Of course, if the powers that be at the Beeb [BBC] asked me to come back on the TV show I'd have to do it – but I hope they don't. High definition wrinkles? I think we should keep the mystique of Polly intact!



The five companion actors – [from left to right] Anneke Wills, William Russell, Jean Marsh, Peter Purves, and Sarah Sutton.

CD Cover Design: Alex Mallinson. Feature compiled by: Cavan Scott.

THE DOCTOR WHO

Gary Russell dots his I's and crosses his T's as he tells *Insider* how he brought his definitive *Doctor Who* reference guide up-to-date...

The last time I wrote a *Doctor Who* encyclopedia, Martha Jones had said goodbye to the Doctor after defeating the Master and the Time Lord himself was dodging bits of flying TARDIS as the Titanic came crashing through the walls. Which doesn't seem that long ago, but it was 2007 and that *is* a long time ago in *Doctor Who* terms. Since then there have been three series, five computer games, an animated series, three charity broadcasts and a musical concert.

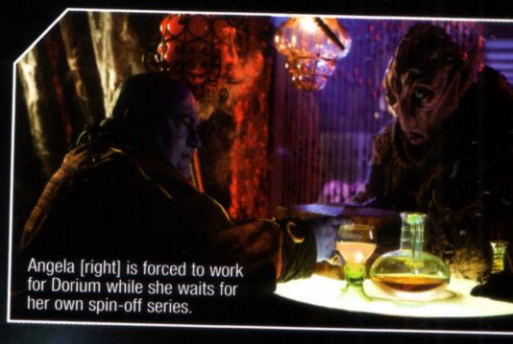
An uncertain fate awaits Mrs Poggit.

Basically that's my way of saying that I thought putting Series One to Three in an encyclopedia was a big enough job in 2007. Now, in 2011, the new version has more than twice the amount of material. "Eeek!" I thought. There I was, happily saying to BBC Books "Go on, you know you want another encyclopedia, go on, go on, go on..." without actually thinking this through. I. Am. Insane!! (I also, of course, *love* doing encyclopedias – utterly adore them – but don't tell BBC Books that or they'll ask me to do it for free next time.)

Enter editor extraordinaire Steve Tribe – if I were generous, kind and supportive, I'd find some way of bigging him up, saying he's almost a co-author, or the real mastermind of the whole project or something nice. Instead, I'll say he is an evil dictator who every time I delivered some letter or block of entries, instead of saying "That's very good Gary, now have a cup of tea," he'd say things like "Why did you write that about John F Kennedy?" and "Are you sure that's what happens to Mrs Poggit?" and "Where's S, T and U, you lazy, tea-swilling good-for-nothing 'writer'?" (Oh yes, I could hear the quotation marks around 'writer' every time he said it.) And he'd add in words like

THE DOCTOR WHO ENCYCLOPEDIA
BBC Books $39.99 Available: Now

ENCYCLOPEDIA



Angela [right] is forced to work for Dorium while she waits for her own spin-off series.

'deadlines' and 'Richard Atkinson needs time to actually design this thing' and stuff I just didn't understand.

But we would also have rational conversations – the most common being "What do we include?" And that was a difficult decision.

Basically, *Doctor Who* is massive. Not just in popularity, but in scope – there's so much of it on telly but there's even more of what we call 'additional fiction'. There are books, comic-strips, audio novels, website stories... It's never-ending (I know this as it's one of my many jobs up here in BBC Cardiff-land to (dis) approve them all.) So Steve and I set down some ground rules. Well, two, really:

One – it has to involve the actors from the telly show. That immediately cut out all of the above quite neatly.

Two – it has to have been available, free-to-air, in the UK on TV. That seemed fair because that way, everything within the encyclopedia is something theoretically available to everyone who wants to enjoy *Doctor Who* without spending anything extra to do so. Because, brilliant as the books, comics, stories etc all are, not everybody wants, or is able to, follow all those extras without paying for them first and thus the book would have stuff that not everyone is privy to. That's the same reason we don't utilize the deleted scenes or specially shot scenes from the DVD releases of the episodes. However, I'm also aware that for everyone that appreciates that restriction, there will be someone else outraged by it. For which we can only say sorry – but we had to have a cut-off point. Unfortunately you can't please all of the people all of the time.

So what you do have is a massive brick of a book that covers everything on free-to-air resources from *Rose* right through to *The Wedding of River Song*. No wait, it goes fractionally beyond that because it also goes *right* up-to-date, and includes *The Gunpowder Plot*, the fifth of the free downloadable *Adventure Games*.

That in itself was a monumental (but incredibly fun) amount of material to go through in detail. It all starts with the scripts. I go through them, mark up in luminous green hi-liter the entries that need adding/updating, tiny references to things that won't matter to many people, but cause me sleepless nights if they get missed out. I'm always indebted to the lovely Marie Brown for that – she meticulously goes through scripts post-transmission and prepares what we call as Programme as Broadcast – or PasB – script, creating a document that is a true representation of what went out on screen. In a PasB, all the bits that were written, shot but then edited out of the final episode have been safely removed and thus don't appear in the book. Well, for the most part. Sometimes we'll keep in the name of a planet or a character because it's better to use an exorcised name rather than just have Alien 1, Alien 2…Alien 64… etc. Look up 'Angela' to see what I mean. (I love Angela by the way, she deserves her own spin-off, but criminally now, no one knows who she is after her name was heartlessly cut out by evil Darth Moffat and his amazing name-scissors! Until now…)

This year had an added extra problem; I had to write the book *before* episodes eight to 13 were edited and ready for transmission. So a few things that were added into those episodes during post-production didn't make it into the book. Ditto (and I apologize profoundly to the pupils of Oakley Junior School), there's no mention of the competition-winning *Death is the Only Answer*, which was done entirely after the book was finished.

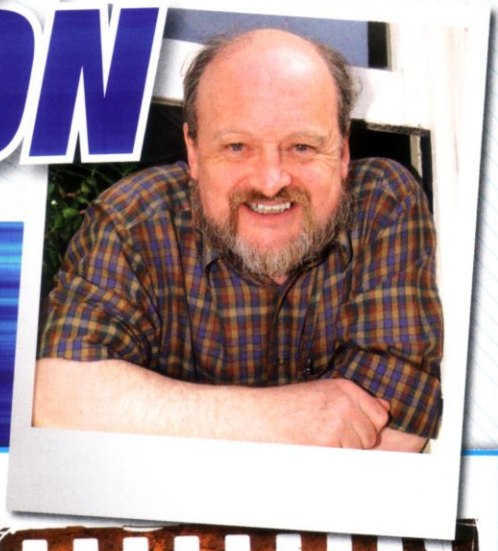
Amongst the entries that aren't in the book therefore are things like Rolf Harris, Paige Barnes, Nickolas Grace's marvelous interpretation of Einstein and 'Techno Fan'!! But they'll be in the next one, I promise.

Or maybe (and this is equally exciting) on the iPad app version. Yes, you can download a stunning version of the book for the iPad – all the same info but interactive! When they told me they wanted to try this out on my encyclopedia, what else could I say but 'Oh, if you must…'

So there we are, four years on from the last one with considerably more entries, pictures, pages and all tucked inside a simply stunning front cover by the aforementioned Mr Atkinson which you can see on these pages in all its glory. I loved that cover the moment I saw it. I loved even more the person on Facebook who wanted to know when Matt, David and Christopher had been reunited for a photocall. That shows you how good a cover that is. Apparently it's on a T-shirt somewhere too…

Book Cover Image: Richard Atkinson

I WAS... Jamie McCRIMMON (for two episodes)



Frazer Hines will be forever remembered for his portrayal of Jamie McCrimmon alongside Patrick Troughton's Second Doctor in the late 1960's. But for a fortnight in 1968 he had to relinquish the role as he was suffering from chickenpox and confined to his house. For Episodes 2 and 3 of *The Mind Robber*, Jamie was quickly recast, with Scottish actor Hamish Wilson taking on the part before a recovered Frazer returned to resume the role.

How did the part come about?

I had a phone call from my agent saying they had a job for me. I was working in a job in central London which involved shifting old furniture out of offices and putting new furniture in, and erecting it. It was good fun, good exercise, and it paid a little money, which was good. The deal was, if I had to go to an audition, I could go, and this was to go to the rehearsal room – I think it was a church hall – and I would be recording a *Doctor Who* the following day. Frazer Hines had got chickenpox and one of the things you mustn't do is enter industrial premises if you've got rubella, because there may well be women who are pregnant, and don't know it, and rubella can damage the fetus. So Frazer couldn't go in, and they were literally recording the following day, so I went off and spent a complete day doing nothing but blocking, and being shown the moves in various scenes in which Jamie appeared.

How did you find working with Patrick Troughton and Wendy Padbury?

Patrick Troughton was lovely. He was an actor I'd always admired. He wasn't an actor who was widely known in the conventional sense before he did *Doctor Who*, but when he came on screen, people would say, 'Oh, I like him'. He was like the Keenan Wynn of Britain – nobody knew who he was until *Doctor Strangelove* and the famous 'You'll have to answer to Coca-Cola' line, and the same happened with Patrick Troughton and *Doctor Who*, which made him a major star. It was a remarkable thing to do. Both Patrick and Wendy, who I had most of my scenes with, were so supportive of me as the pig-in-the-middle doing that first episode, and having to get it done so quickly. It was great fun working with them, the guest cast, and all of the crew, they really were tremendous.

You were reunited with Wendy, Frazer and director David Maloney in 2004 for the DVD commentary and recording the accompanying making-of documentary...

It was lovely to meet Wendy again – she's just amazing. I recognized her right away. I think they had to point me out to her – all my hair's fallen out since we last saw each other! You wouldn't think 36 years had gone by. We recorded the commentary out at Pinewood Studios, which was the first time I'd been there. I'd been at Shepperton before, but not Pinewood. Wendy was very excited as we could see Johnny Depp's Winnebago, but we didn't actually see him! It was a weird thing to do, watching the pictures and having to talk over them. Normally when you put the TV on you watch what's on it and not talk through it, and I kept having to remind myself I was supposed to be talking, not watching and listening! But it was interesting work, and great fun.

Since the DVD was released in 2005, have you enjoyed the various signings and conventions you've attended?

It's been good fun but also very strange because I was being treated as a celebrity – I don't regard myself as one! It's been fascinating to meet people who are embroiled in the whole *Doctor Who* thing.

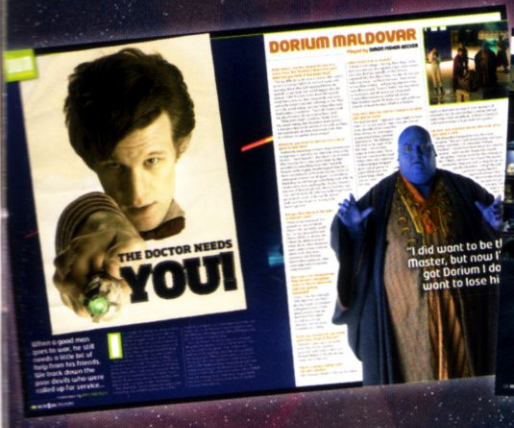
Do you still get royalties from The Mind Robber?

I do sometimes get a cheque for the princely sum of £3.92, and try not to spend it all at once! At the time it was a total surprise, a tremendous shock, but I got two episodes and enjoyed it. It was very good news as it was 'proper' work, as opposed to furniture shifting, which I was pretty good at and fairly nifty with a screwdriver!

Interview by Kenny Smith.

DISCOVER ALL OF TIME AND SPACE... EVERY FOUR WEEKS!

THE CYBERMEN ARE BACK!
Closing Time preview & pics!
EXCLUSIVE!
WIN! The Brilliant Book 2012!
DOCTOR WHO MAGAZINE
"Maybe it's time the Doctor settled down? Before he, you know, dies..."
Matt Smith
The world's No1 top-selling sci-fi monthly magazine!
"One minute she'll marry you, the next, she'll kill you. This is where we find out which one it is..."
Alex Kingston
SERIES FINALE!
WED OR DEAD?
Is River going to become a Black Widow? Or can the Doctor cheat time itself? We ask the BIG questions - and invite you to The Wedding of River Song!
50 PAGES!
KELTON A tribute to the the Daleks (and Zippy)!
WIN! Tom on D
DISCOVER THE SECRETS OF THE DOCTOR'S...
ARMY ARM
Which of these mighty warriors will f to fight another battle? Interviews ALL FIVE of the Doctor's crazy ga
PLUS!
TORCHW
MIRACLE D
EXCLUSIVE COVERAGE OF TH
STAR INTERVIEWS! BRAND NEW
MATT SMITH WILL RETURN! The latest on Doctor Who in 2012
NEW
CTOR WH
ND SPACE - EVERY FOUR WEEKS
ur to have y part in ion of a ay icon. hought!"
OLAS
RTNEY
DOCTOR'S MOST TRUSTED FRIEND
RDON LETHBRIDGE-STEWART



NEWS, REVIEWS, FEATURES, INTERVIEWS, SET REPORTS, EXCLUSIVE PHOTOS, AND ALL-NEW COMIC STRIP ACTION - IN EVERY ISSUE!

AVAILABLE FROM ALL GOOD BOOK STORES AND COMIC SHOPS, EVERY FOUR WEEKS, PRICE $8.99

BBC

Advertisement

DOCTOR WHO

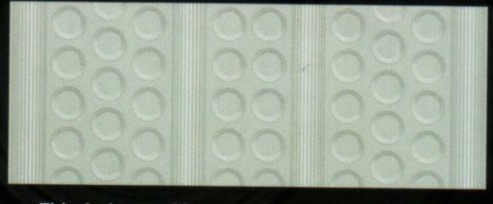
DECORATE YOUR ROOM WITH

CLASSIC TARDIS WALLPAPER

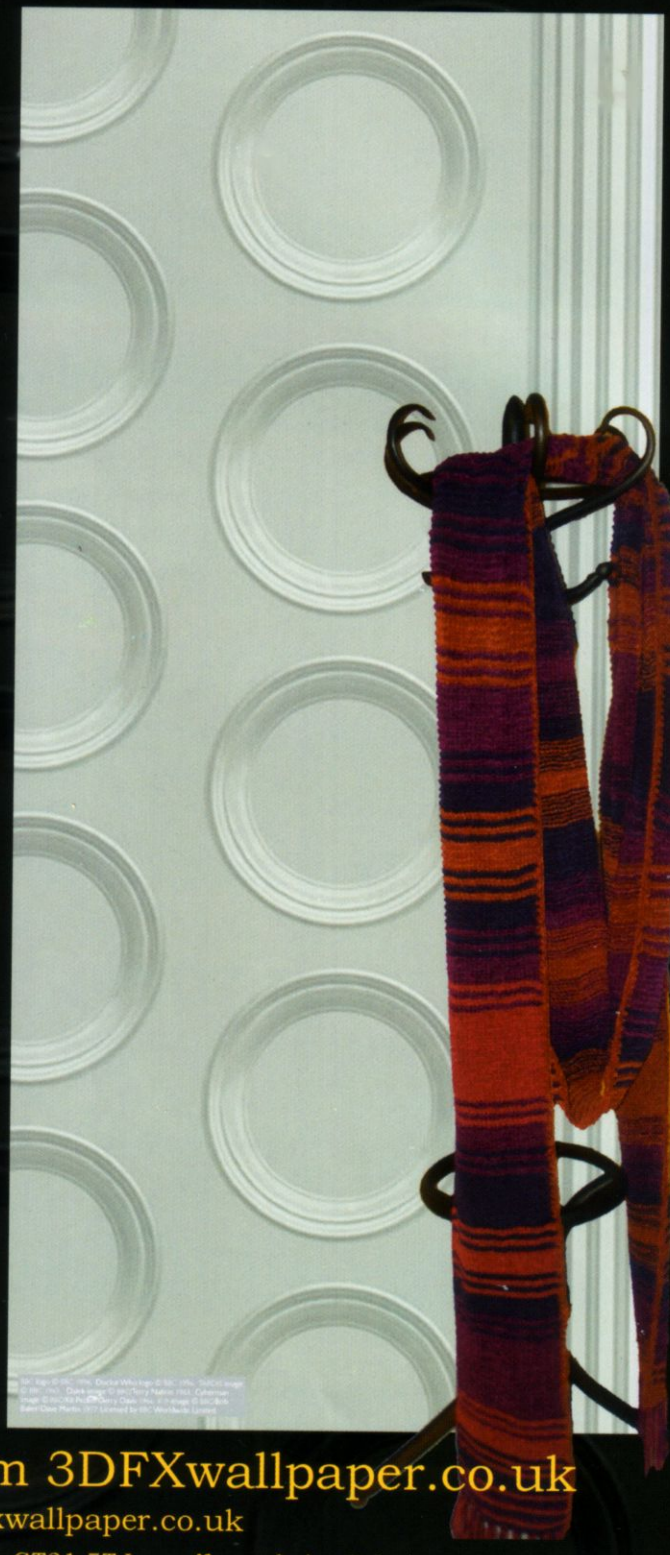
This Classic TARDIS design wallpaper 1977-1989 is unbeliveably colour matched to a paint sample from the 1983 screen Control Room Set! It is available in two patterns,

'Column' and 'Roundels'.

These can be used side by side to make a design like this.



This design would require three rolls of wallpaper, one 'Column' & two 'Roundels'. Each roll provides approx. four drops 52cm wide



PRICE £30 PER ROLL On line

Pre orders available from 3DFXwallpaper.co.uk

email : mail@3dfxwallpaper.co.uk

soon to be stocked at Apple J-ax of Hythe CT21 5TJ **email:** apple.jax@virgin.net